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John Leonard Blinks at TV's Dopey New Sitcoms

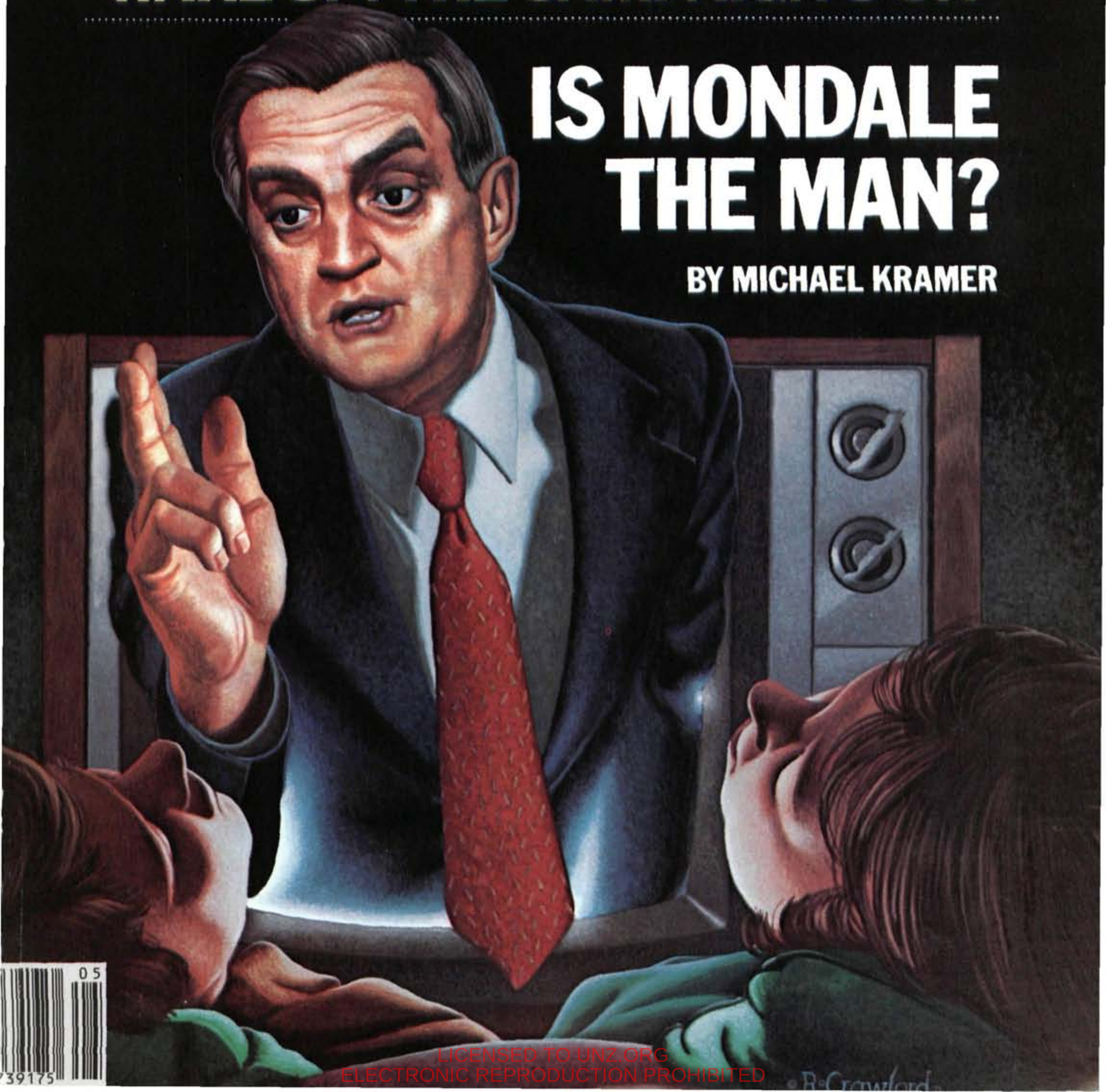
The High Life of Malcolm Forbes, by Elizabeth Peer

NEW YORK

WAKE UP! THE CAMPAIGN'S ON

IS MONDALE THE MAN?

BY MICHAEL KRAMER



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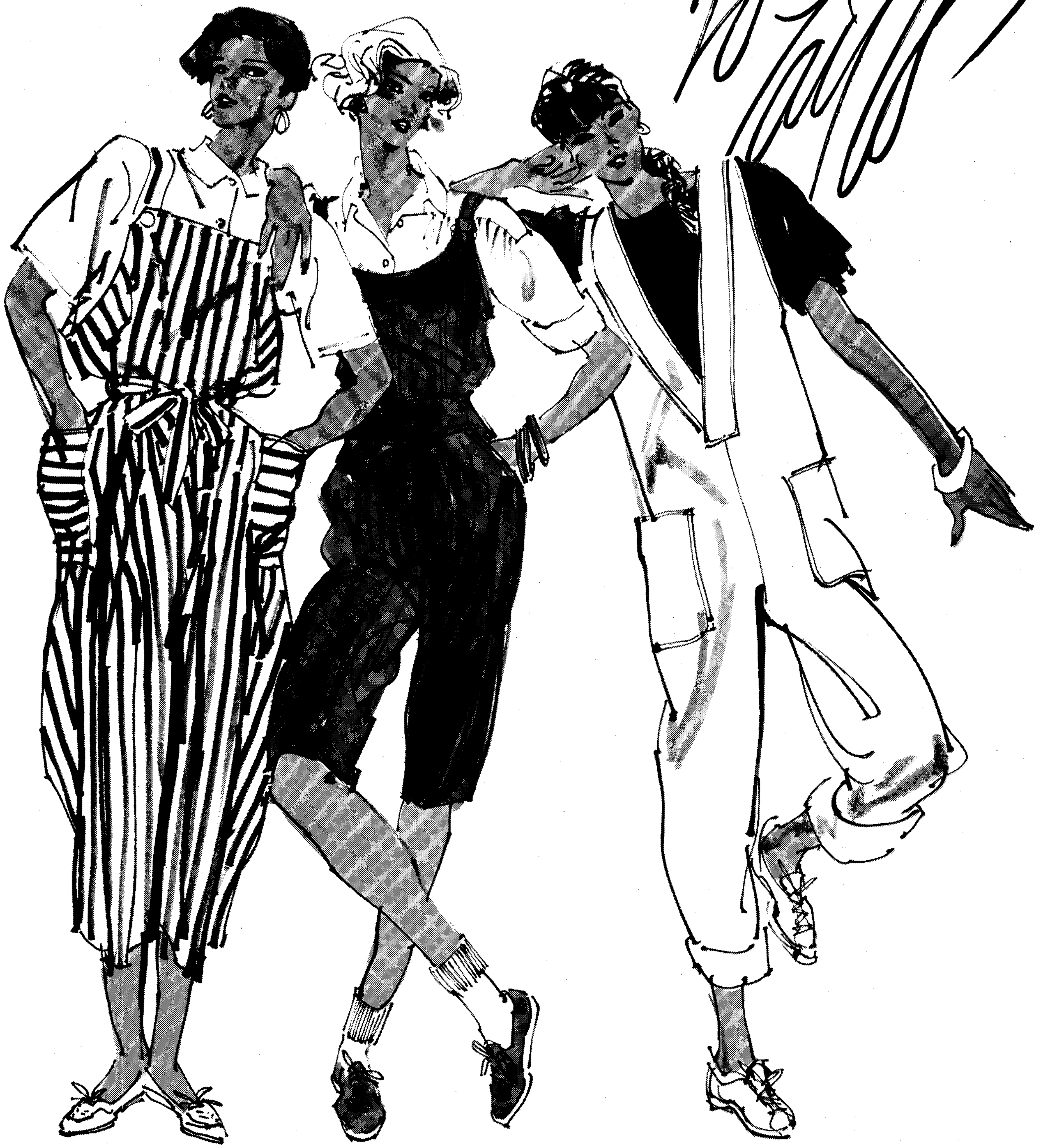

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People weekly performs

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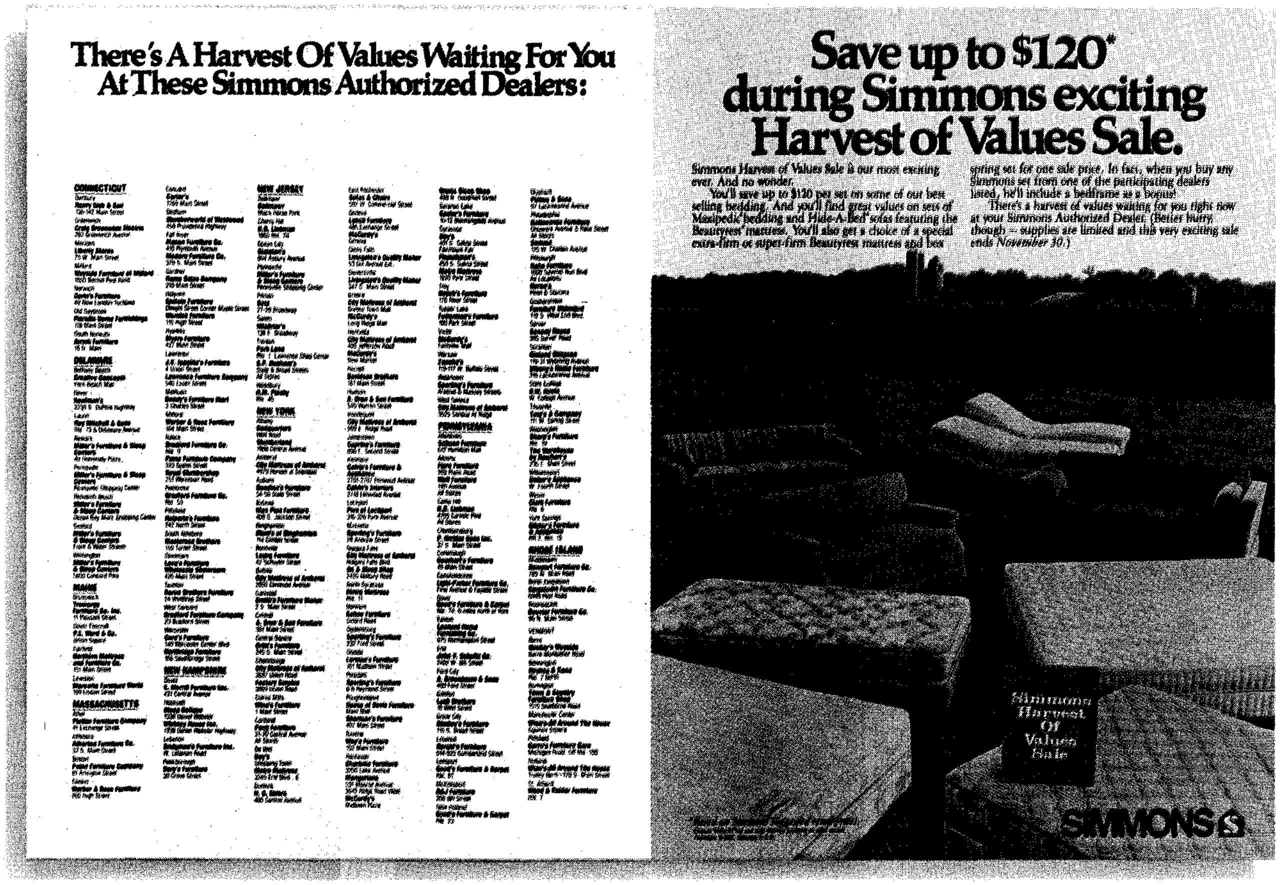

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In the fall of 1982, Simmons U.S.A., manufacturers of quality bedding products, ran three spreads exclusively in People. The advertisements ran nationally, with a number of copy splits to accommodate approximately 1,000 authorized dealers who signed up to participate in this special Simmons promotional effort—"Harvest of Values Sale."

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Clearly, People performed for Simmons...efficiently and effectively. Why not let People perform for you?

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CONTENTS

22

Is Mondale the Man?

By Michael Kramer

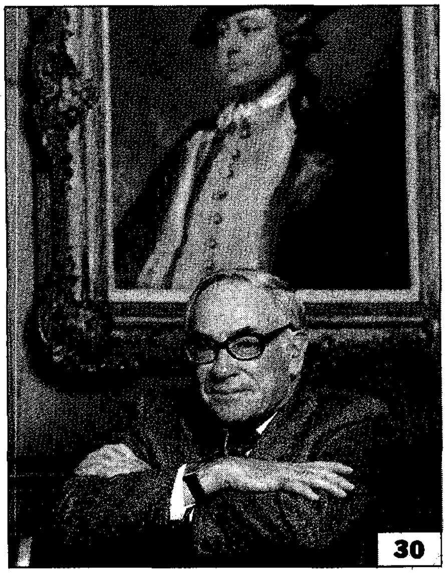
The year of the "invisible campaign" is over, and Walter Mondale remains at the head of the Democratic pack. But the same old criticisms are being lodged against him—weakness, evasiveness, and a severe lack of charisma. Michael Kramer examined the charges, the record, and the opposition. His conclusion: that, as Mondale demonstrated in last week's Dartmouth debate, he's not the stuff of snappy leads, but he may yet be tough enough.

30

The High Life of Malcolm the Audacious

By Elizabeth Peer

On a typical recent day, Malcolm Forbes was, as usual, at the office by 7:30. Before lunch he'd caught up on his correspondence, dictated his financial column and a batch of restaurant reviews. He'd also planned his family's summer vacation and his February jaunt to Egypt, among other things. It was a slow day—Forbes was still recovering from a hernia operation just four days before. At 64, Malcolm Forbes continues to be outrageous, audacious, and caustic. Last week, he was named "publisher of the year" by the magazine industry. Elizabeth Peer depicts Chairman Malcolm—scar and all.

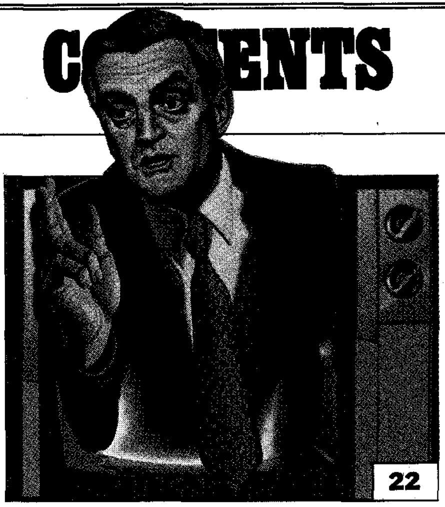


30

38

The D.A.s' War on 'Technicalities'

By Robert Keating



22

The exclusionary rule: In theory, it's simple—prosecutors shouldn't be able to use evidence obtained illegally. But in practice things are not so clear. Defenders of the rule consider it a bulwark against police-state tactics. But critics claim that it sets the guilty free. This term, the Supreme Court is hearing several cases that challenge the rule's standards, set out in part in the case of Ernesto Miranda (right). The Burger Court may seriously cut back the rule.

DEPARTMENTS

11

On Madison Avenue: Junior High

By Bernice Kanner

Our reporter gets an inside look at Market Week in the garment district by working as a sales representative for JouJou sportswear.

18

The Bottom Line: A Matter of Interest

By Jack Egan

Nearly one out of every six tax dollars—about 17 percent of all revenues—now goes to pay interest on the national debt.

58

Wine: A Glass of Class

By Alexis Bespaloff

The styles of California Chardonnays are still evolving; many more are now being made to drink with meals, rather than to impress at wine tastings. Here are thirteen of the best new releases.

THE ARTS

48

Television: *Empire* Strikes Back

By John Leonard

The most promising show of the mostly dull new sitcoms, *Empire* is a satire on the vicious infighting in the business world. Its humor is not too deep, but not bad at all.

51

Books: The Wilds of 57th Street

By Carter Ratcliff

Tracking the Marvelous is packed with John Bernard Myers's anecdotes, but with the art dealer's sour prejudices as well.

52

Movies: Lost at Sea

By David Denby

Two new films by Fellini and Truffaut show those directors awash in pretentiousness and sentimentality.

54

Theater: Who Calls That Living?

By John Simon

Julian Beck, Judith Malina, and their Living Theatre have returned. One critic's question—why?

56

Music: Cellist's Choices

By Peter G. Davis

An enterprising new series at the Juilliard Theater focuses on twentieth-century music, the cello at its center. And a "new" *Macbeth* at the Met.

38

MISCELLANY

5 **Letters**

7 **Intelligencer,** *by Sharon Churcher*

21 **In and Around Town,** *by Ruth Gilbert*

46 **Best Bets,** *by Nancy McKeon and Corky Pollan*

60 **Sales & Bargains,** *by Leonore Fleischer*

62 ***Cue* Listings**

96 ***New York* Classified**

102 **Strictly Personals**

105 **Town & Country Properties**

106 ***New York* Competition,** *by Mary Ann Madden*

108 **London *Times* Crossword**

108 ***Cue* Crossword,** *by Maura B. Jacobson*

Cover: Illustration by Robert Crawford.

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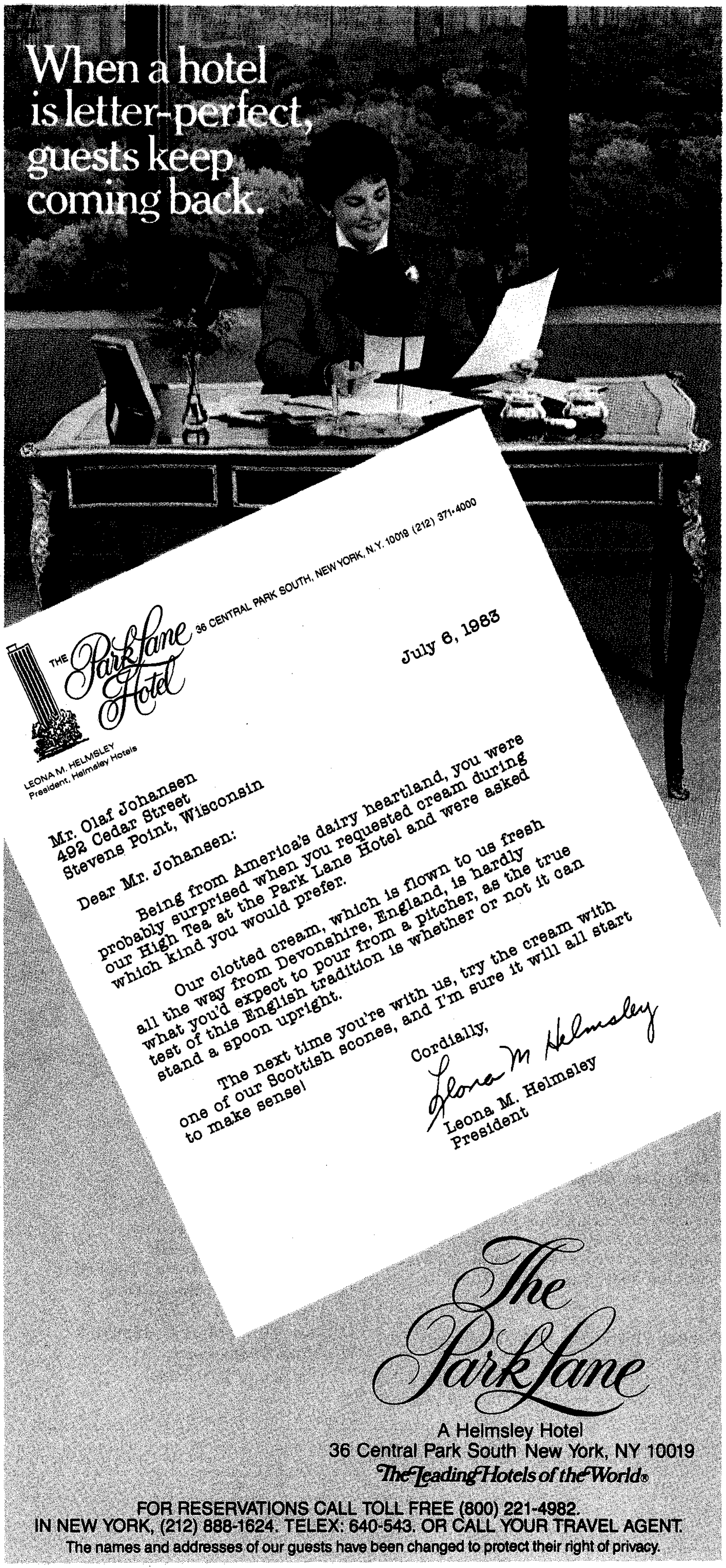
Photograph, left: Bill Ray.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President, Helmsley Hotels

July 6, 1983

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492 Cedar Street
Stevens Point, Wisconsin

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Our clotted cream, which is flown to us fresh all the way from Devonshire, England, is hardly what you'd expect to pour from a pitcher, as the true test of this English tradition is whether or not it can stand a spoon upright.

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Cordially,

Leona M Helmsley

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LETTERS

Artificial Intelligence

I FOUND YOUR ARTICLE "LIVING WITH the Computer" [by Patricia Morrisroe, January 9] an all too realistic picture of chic obsessions. My congratulations to Paul Somerson on transforming himself into a complete boor. Ever since my fiancé bought an Apple I've been keeping a very suspicious eye on him. If my children insist on being trendy, I hope they will spend their time making mud pies for their Cabbage Patch dolls rather than "playing the computer."

Maria Heinegg
Manhattan

YOUR ARTICLE QUOTES A PSYCHOTHERAPIST as saying (about a computer program called Eliza), "The little sucker does therapy." Eliza is actually a general language-analysis program written by research psychologist Joseph Weizenbaum. The version of Eliza that plays at being a psychotherapist is Doctor. But this computer program does not do therapy—it only pretends to. Indeed, in his book *Computer Power and Human Reason,* Dr. Weizenbaum expresses his dismay that several practicing psychiatrists (and also Carl Sagan) took the program to be a serious therapeutic tool. The doctor writes, "What must a psychiatrist who makes such a suggestion think he is doing while treating a patient, that he can view the simplest mechanical parody of a single interviewing technique as having captured anything of the essence of a human encounter?"

Susan Crayne
Brooklyn

ONE DOES NOT NEED TO SPEND $25,000 on four separate (and incompatible) machines, or sit at a machine for nineteen hours a day at the expense of happy relationships, or be elderly and retired to afford the time required to learn the machine, or give up all social life—indeed, turn oneself into an extension of the computer system. My wife and I have a seven-month-old son, a full social life, and a generally wonderful family life. We also have a two-year-old electronic machine that attends to some of life's more mundane tasks, such as tax preparation and home budgeting, with very little effort on our part. Our computer is merely another household tool. Maybe in a couple of years it will help our son learn the alphabet. Maybe not. But that wasn't the primary reason for buying it.

Hal Frost
Queens

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

I WAS EAGER TO READ "LIVING WITH THE Computer," since my only contact with computers has been a demonstration of a word processor and the use of the automatic teller at my bank. After reading the article—more than once—I still do not know what computers actually *do,* or, for example, why a man would be compelled to spend nineteen hours a day in front of one. I hope you will publish another article, which will be directed not only to those who have computers but to the great uninitiated who do not yet have them and would like some understanding.

Pearl Ames
Manhattan

Editor's note: We will.

The Candidate

I WISH TO THANK YOU FOR YOUR DETAILED presentation of the Reverend Jesse Jackson's views ["Sticky Questions for Jesse Jackson," by Lally Weymouth, January 9], without the second-guessing and editorializing one normally expects in such an article.

Fred Beauford
Berkeley, Calif.

JACKSON CLAIMS THAT HE INTERVENED in behalf of Lieutenant Goodman for humanitarian reasons. It would be great if the Reverend Dr. Jackson would intervene, for the same reasons, in behalf of the Jews languishing in Syria.

Heskel M. Haddad
President, World Organization for
Jews From Arab Countries
Manhattan

Freedom of the Press

YOUR "INTELLIGENCER" COLUMN OF JANUARY 16 [by Sharon Churcher] does not accurately reflect my attitude toward the media in general or Stuart Diamond and *Newsday* in particular. Although I may sometimes disagree with a reporter's analysis or a newspaper's editorial position, as was the case with Mr. Diamond and *Newsday* on the issue of the Shoreham nuclear power plant, I certainly recognize the press has its role and I have mine. I do not recall using "longshoreman's language" or making any of the comments attributed to me. I do not believe your source wrote or recorded my actual remarks at the time I made them. I have the utmost respect for the professionalism of Mr. Diamond and the

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integrity of *Newsday.* I regret your column indicated otherwise.

Mario Cuomo
Governor, State of New York
Albany, N.Y.

Editor's note: New York stands by its story.

Horne of Plenty

I READ PETER G. DAVIS'S PETTY DISmissal of Marilyn Horne's Met recital ["Song-Bag Ladies," January 9] and pitied the poor guy, with whom I usually agree, for not being tuned in to the bouquet of feeling Horne delivered to me while he was "bored to distraction." Ah, well, genius is always controversial.

Richard Messinger
Manhattan

SURE, I NOTICED THE "PASTED-ON FAcial expressions" and "heavy operatic sentiment" at Horne's recital with Levine. And maybe she *did* decide in advance to tell us that a concert at the Met is like singing in the bathtub. But perhaps your critic should have fought his boredom and tried real hard to concentrate on the truth Horne gave us beneath the excess. Davis has always been needlessly tough on Horne, but this time I think he (not Horne) is guilty of calculation. I can't help but feel that the cheap shots of sarcasm were calculated to draw readers to a ho-hum column reviewing four great singers who did nothing very wrong.

Dorothy Quisenberry
Charleston, W.Va.

I WANT TO THANK PETER DAVIS FOR standing in what appears to be a tiny minority of the disenchanted. While I do not begrudge this valuable artist the spotlight, I am irritated by the hype about this "best singer [or at least best mezzo] in the world." What Marilyn Horne does well she does better than anybody else. But her range *is* limited.

Name withheld
Manhattan

Every Dog Has His Day

I REALLY ENJOYED BERNICE KANNER'S recent piece "Winners and Sinners of '83" [December 26, 1983–January 2, 1984], but there was one glaring omission in the "Spokesdog of the Year" category—Meaty Bone's Mrs. Poodle. Few spokesdogs that I have observed can match Mrs. Poodle's élan in dealing with a bare cupboard (while decked out in a "dog" of a coat, granny glasses, and last year's Easter bonnet) just minutes before the Dobermans are due for dinner. ("And you've *never* seen the Dobermans eat!") Four yaps to the creator of Mrs. Poo.

Mary D. Ockay
Chicago, Ill.

INTELLIGENCER

Mrs. Harris Plans Jail Book

SINCE GOING TO PRISON IN 1981, Jean Harris has been true to her past as a headmistress, organizing programs for her fellow female convicts and publicizing their problems in magazine articles (*New York,* June 13, 1983) and on the radio. Now the woman who was convicted of killing the Scarsdale-diet doctor has retained a top literary agent to market a book on the plight of children with mothers behind bars.

"Jean has done a lot of work with the children of prisoners and their mothers," said Joy Harris, of the Robert Lantz agency, referring to a pioneering program at the Bedford Hills Correctional Facility, where her new client is serving a fifteen-year-to-life term. The program allows mothers to keep babies up to a year old in prison with them. "The book will include letters children write to their mothers that break your heart," the agent added.

Harris: *Women's problems.*

Mrs. Harris was introduced to Joy Harris by another Lantz client, Shana Alexander, whose sympathetic book about Mrs. Harris appeared last year.

What about New York's so-called Son of Sam law, under which prisoners must relinquish to the state royalties from a book about their crime? Joy Harris explained her client will talk about her own life only as it relates to "the work she is doing."

Is Telephone Sex A Ringing Sting?

A NEW YORK MAN WHO dialed a telephone number advertised on the sexually explicit *Midnight Blue* show, on cable-TV channel J, later got a letter from the advertiser. The unexpected mail has made some law-enforcement experts curious, because the man claims he didn't give out *his* phone number during the call, let alone his address.

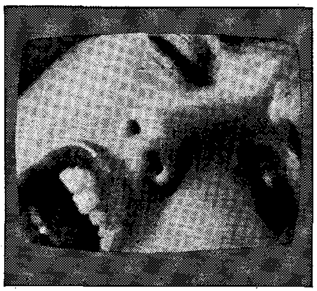
The man had phoned expecting the telephone "affair" promised by the advertiser, Consultation Plus. In fact, he heard a recorded woman's voice and says he angrily hung up.

Some weeks later, he received the letter, which read, "You have used our service.... We never received your payment of $32.48....If we do not receive payment within 10 days we will send our representative to your home."

A law-enforcement source speculated that "somebody in the phone company may be working the computer to pull out numbers."

A spokesman for *Screw* magazine, which produces *Midnight Blue,* said he didn't remember the ad and didn't know how to reach Consultation Plus.

Tim Gilles, a spokesman for State Attorney General Robert Abrams's office, told *New York,* "If this practice is widespread, it would appear to be a serious violation of consumer privacy."


Midnight blues: *Undersexed?*

Reagan Bash: Beer, Not Bubbly

Some enchanted evening: *Sunday's parties will be less patrician.*

AS OF LAST WEEK, RONALD Reagan still hadn't confirmed he would seek a second term, but his aides were planning to mark his televised talk this Sunday in much the same festive way they celebrated his inauguration—with a round of parties. Only, this time, the aides say, the guests will be G.O.P. stalwarts, not the president's millionaire California pals.

"You could say the inaugural was an understandable mistake," one White House insider explained.

Last week, the president's campaign staff was quietly inviting the 50 state election-campaign chairmen to Washington for a strictly non-black-tie White House reception preceding the 10:55 P.M. telecast. The chairmen will then move to the Mayflower Hotel to watch Reagan on a giant TV screen and mingle with party workers who will pay $10 apiece to attend the bash. "There'll be an open bar, and the emphasis will be more on beer than champagne," said an organizer.

Such hoopla will contrast with Jimmy Carter's subdued 1979 re-election-campaign announcement. "Carter faced a primary," said a Reagan associate, "and had to announce with almost embarrassing speed. In our case, people have been speculating for months whether Reagan was running. Now their appetites have been whetted. We want to kick it off with a good burst of energy, with fun events, not big-shot events."

Book Critics: Revolving Door

JUST A REMINDER THAT *Newsweek* isn't the only place in publishing where fates change fast: The National Book Critics Circle has issued invitations to its annual awards dinner, and no fewer than six of the literary figures listed on its letterhead no longer hold the jobs they are credited with.

For instance, Circle president Richard Locke is identified as being with *Vanity Fair.* He was removed from the editor-in-chief's seat there last spring. Jack Beatty is given a *New Republic* ID, even though he moved on to *The Atlantic* as literary editor five months ago. Which is about when Jean Strouse resigned from *Newsweek,* her letterhead affiliation, to write a book.

"We can't afford to revise our letterhead each time there's a job change," said critic Eliot Fremont-Smith, a Circle vice-president. At press time, he was still working at the *Village Voice.*

BY SHARON CHURCHER

Photographs: top, Owen Franken/Sygma; center left, Harry Benson; bottom, James Hamilton.

Bellamy Taking a Mayoral Poll

Primary opponents? *Bellamy puts money on the race.*

HOW VULNERABLE WOULD Ed Koch be to a challenge from Carol Bellamy in next year's mayoral primary? To find out, the City Council president is commissioning William Hamilton, a Washington pollster whose clients include such national figures as John Glenn.

Hamilton will conduct a two-part telephone survey this spring. The pollster will ask participants to pinpoint key city issues and "help us determine Carol's political options—including a possible mayor's race," said Morri Berman, Bellamy's press secretary. "Of course," he added, "the poll will ask about a race against the incumbent."

Bellamy maintains that she is still uncertain about entering the race. But one New York political consultant, noting that Hamilton charges big bucks, said, "You don't buy front-row tickets unless you're going to the theater." He added, "Carol wouldn't spend that kind of money unless she were putting [the information] to use."

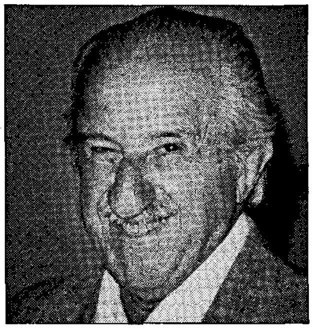
Carvel May Be Target of Arson

POLICE IN UPSTATE NEW York suspect that someone is trying to keep ice-cream magnate Tom Carvel from getting his controversial Dutchess County country club off the ground.

A fire two weeks ago destroyed the All-American Sports City clubhouse, valued by police at more than $1 million. It was the fourth blaze on the 773-acre estate since Carvel acquired it. Two houses and two clubhouses have been burned down, police said.

Calling the January 12 fire "highly suspicious," State Police Senior Investigator George Lawson said, "We're conducting a full-scale arson investigation. We want to know if this fire is related to the previous ones."

Lawson, who said he will interview "many local citizens and Carvel employees," declined to say if there were any suspects. But one local resident said, "Carvel's made enemies around here because he has hired and fired so many townspeople."



Carvel: *Being burned out?*

Carvel executive Ken Euell refused to comment.

Carvel's club became embroiled in controversy last spring, when Carvel publicly cited Yankee owner George Steinbrenner and former governor Malcolm Wilson as "charter members," a designation both men denied ("Intelligencer," April 25, 1983).

Sun Never Sets on Iceland Envoy

THE REAGAN ADMINISTRAtion has put a chill on overseas spending for everything from foreign aid to embassy utility bills. But the American ambassador to Iceland can read all about it while warming himself in his $90,000 government-provided solarium.

The envoy, Marshall Brement, had obtained permission to expand the cramped entertainment area of his Reykjavík residence by constructing a "greenhouse" above the garage, explained a source familiar with the project, completed in 1983. Brement then filled the glass-walled room—now officially called a solarium—with tropical plants and added a small fountain spouting geothermally heated water.

The project "was meant to cost only about $15,000," the source told *New York*, "but then it reached about $100,000, so [Brement] got the C.I.A. station chief to supply part of the funds from his budget."

According to the American press attaché in Iceland, Ken Yates, the initial estimate for the addition came "from a contractor who thought it would be like a backyard cold frame." Yates confirmed the final cost was about $90,000, but insisted the C.I.A. had provided no money for it. "Post records indicate . . . everything came out of [State Department] funds."

Jewish Group Proposes Marriage

VETERANS OF THE WAR BEtween the sexes may disagree, but the city's largest Jewish philanthropic agency thinks that marrying people off is an act of charity. So the New York Federation of Jewish Philanthropies is starting a marriage bureau in Greenwich Village.

The program is aimed at "lonely, high-achieving" young Jews, according to Robert Meltzer, director of the Educational Alliance, a not-for-profit social-service agency that will operate the bureau.

The idea originated with Rabbi Isaac Trainin, a federation director who said he was fed up with "ripoff" dating services "that are more concerned with making money from singles than making matches." Each of the federation's clients will pay a fee, go through an in-depth interview, and then be put in touch with "another high-achieving career person with similar background and interests," Meltzer told *New York*.

How do traditional Jewish matchmakers feel about the competition? "Maybe it's good," Rae Leifer, a matchmaker of 27 years, said. "There's no money to be made at old-fashioned matchmaking anymore."

Land Reform? Not Here, Thanks

WASHINGTON INSIDERS ARE chortling that Kissinger Commission member Nicholas Brady couldn't really have had his heart in the group's call for more Central American land to be distributed to the peasantry.

The jokesters point out that Brady, who heads the Dillon, Read investment bank, lives on a New Jersey estate reported by the New York *Times* as 4,300 acres.

One critic of the Kissinger report's military-aid proposals, Newspaper Guild president Charles Perlik Jr., remarked wryly, "I'm for land reform myself. . . . Maybe Mr. Brady should take in some of the fleeing refugees from the U.S.-backed military regimes in Central America."

Brady told *New York*, "The *Times* exaggerated the size of my estate. I live on 18 acres and have an interest in a company that owns 2,700 undeveloped acres adjoining my property." He added he does help the disadvantaged: "I run a day camp in Pottersville for 600 kids every summer."

Photographs: top, Fred McDarrah; bottom, James Hamilton.

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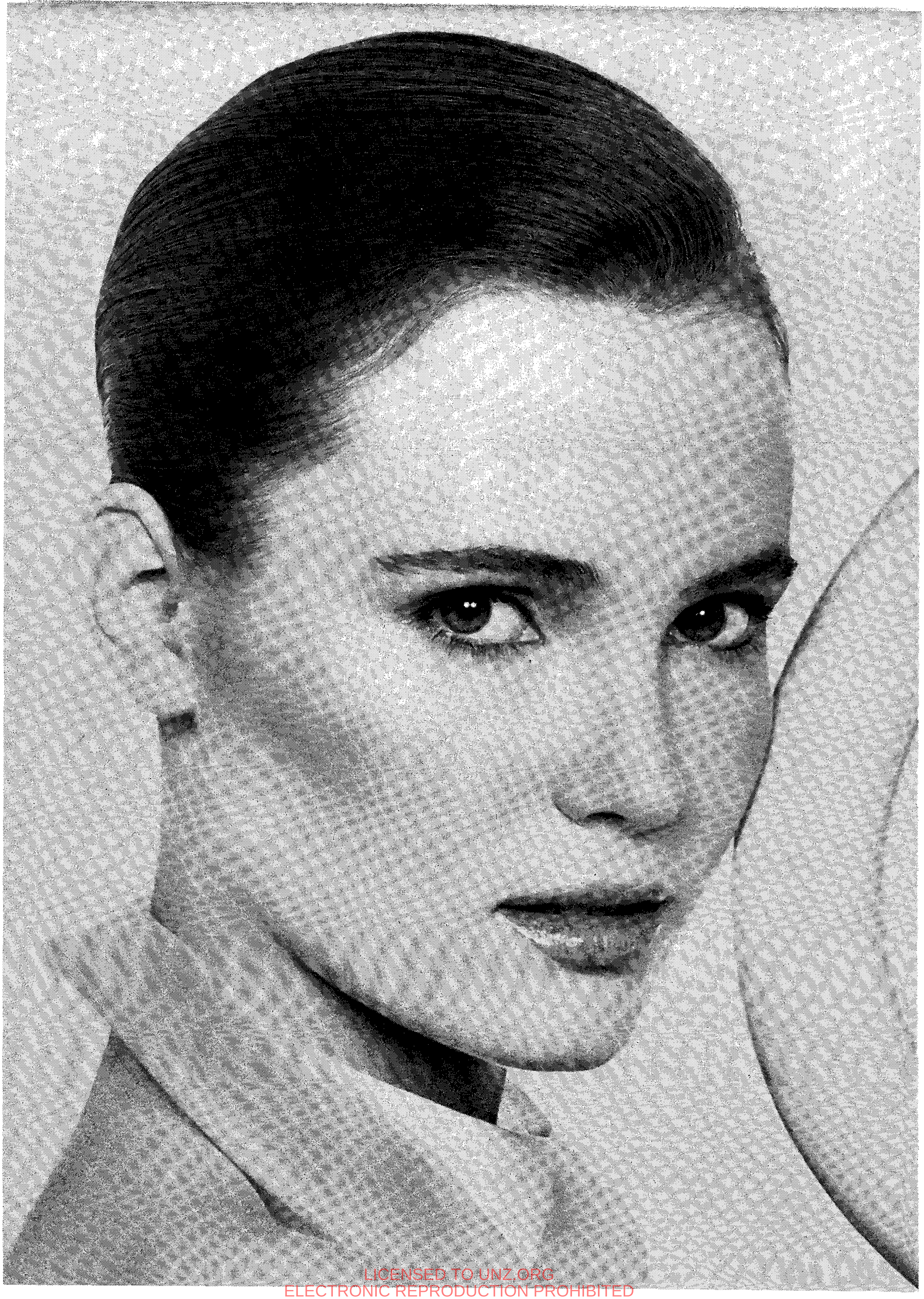

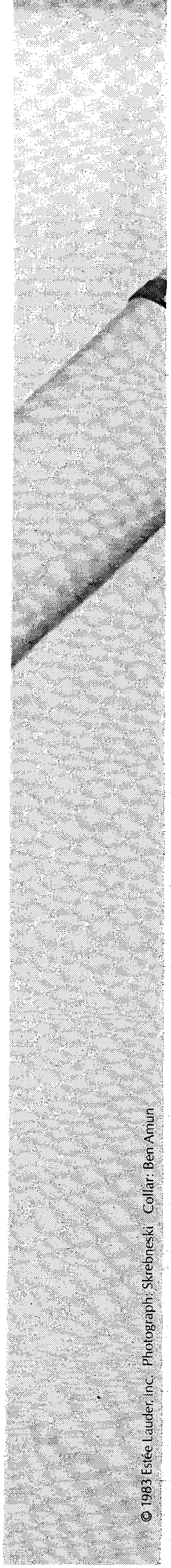

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The Bottom Line/Jack Egan

A MATTER OF INTEREST

Paying for the Federal Debt

"FOR DECADES WE HAVE PILED DEFICIT upon deficit, mortgaging our future and our children's future for the temporary convenience of the present. To continue this long trend is to guarantee tremendous social, cultural, political, and economic upheavals."

This eloquent denunciation of the evils of federal deficits was delivered by Ronald Reagan in his January 1981 inaugural address to the nation.

"You and I, as individuals," he continued, "can, by borrowing, live beyond our means, but only for a limited period of time. Why should we think that collectively as a nation we are not bound by that same limitation?"

Why indeed? one might ask the president at his next press conference. As the time approaches for him to submit his official budget for fiscal 1985, President Reagan seems to have adopted the view "Damn the deficit—full speed ahead!"

The president has adamantly opposed any plan to increase taxes to narrow the deficit, and he is also unwilling to scale back big hikes in military spending or even to propose significant domestic budget cuts, according to advance word from the White House.

So, barring any last-minute changes, the president will submit a standpat budget with an estimated deficit of about $185 billion in fiscal 1985, with projections for the deficit to stay above $100-billion through 1989.

It strains credulity that Reagan, who spent years as a candidate railing against government deficits, will in one term nearly double the national debt by adding more than $600 billion to the cumulative deficit. And if he is elected to a second term, it is conceivable Reagan will preside over more than $1 trillion in red ink.

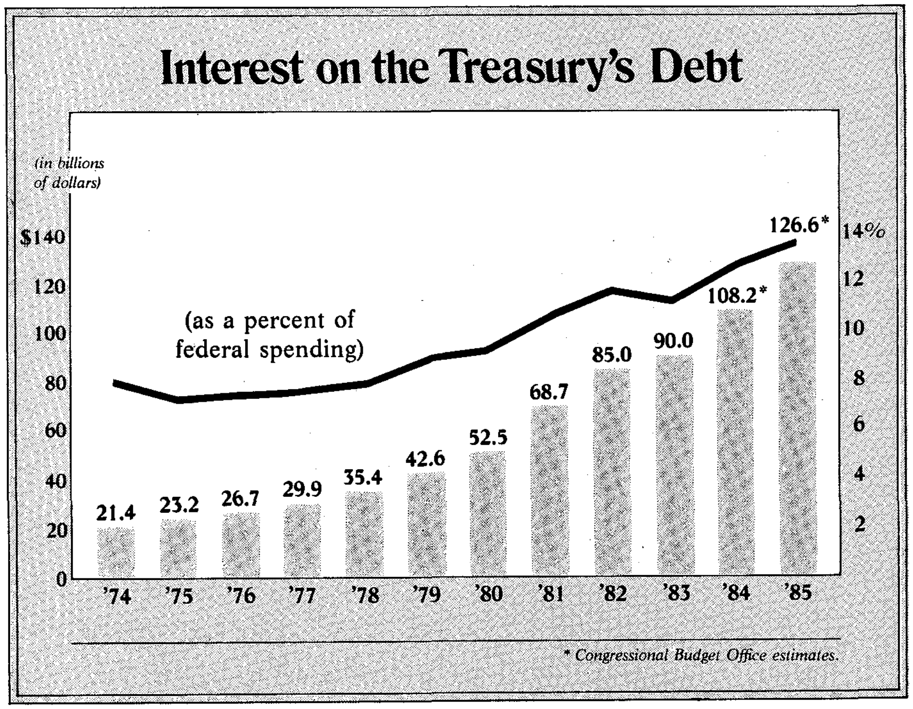
But having just gone through a year when the economy advanced briskly despite a record deficit of almost $200-billion, the president appears tempted to bet that the deficit won't hurt the recovery in 1984, at least not before November and the election.

The gamble may be defensible from a political standpoint. However, to wait another year to deal with the deficit only increases the magnitude of required future tax increases and spending cuts.

The immense size of the deficit is itself numbing, and almost impossible to comprehend. A more useful way to look at the problem is to track the rapid growth of annual interest payments needed just to service the Treasury's debt. In the current fiscal year, for example, one dollar in every six collected in taxes will go for interest payments; a decade ago, it was one in twelve. (The totals in the chart, by the way, do not include interest on about $400 billion in debt owed by off-budget federal agencies.)

In fiscal 1981, the last budget year of Jimmy Carter's presidency, net interest payments on the debt totaled $68.7-billion. That came to 10.5 percent of the total budget and 11.5 percent of federal tax receipts and other revenues, a significant increase over the levels that prevailed when Carter took over. But that was just a preview of what has happened since Reagan took office.

In the current fiscal year, which ends in October, interest payments are expected to reach $108.2 billion, up from $90 billion in fiscal 1983. And for fiscal 1985, the Congressional Budget Office estimates that the total will rise to $126.6 billion, 13.7 percent of budget outlays and a whopping 17.3 percent of tax receipts.


Interest on the Treasury's Debt

* Congressional Budget Office estimates.

"Paying interest on the federal debt has itself become one of the major components of the deficit, and each increase becomes permanently embedded in the budget," says Lawrence Kudlow, an economic consultant who until mid-1983 was the associate director and chief economist at the Office of Management and Budget, under David Stockman.

"The lack of any budget action in either 1983 or 1984 could increase federal debt service by over $35 billion a year," he notes. "That will force Congress and the president to cut spending and raise taxes by much more in the future than if they had acted sooner," he says.

"While $35 billion would constitute a very big spending cut, that will be needed just to make up for lost ground," Kudlow points out. "That is one of the biggest flaws in the president's decision not to seek budget actions this year. The notion that you can wait a year is undercut by this growing debt-service problem. It is a classic case where a technical factor turns into a major political problem down the road."

Besides permanently hiking future interest payments, debt service is a completely non-productive expenditure, since the government doesn't get anything for its money—not even a $9,000 wrench. Nor does the government get to deduct interest payments like everyone else.

"A chief financial officer for a corporation who acted this way would cause his company to lose its credit rating," says Kudlow.

According to a recent *Wall Street Journal* survey, 60 percent of the business executives polled said they were worried about the budget deficit, although most of them supported Reagan's re-election. That kind of concern hasn't been lost on the Democrats running for president, who feel that the federal-budget deficit could turn out to be Reagan's weak spot.

For now, though, the economic issue appears to be favoring a second term for the president. The economy continues to expand, unemployment keeps dropping, and inflation is at its lowest level in more than a decade. And the Democrats continue to be viewed as big spenders despite their promises to reduce the deficit.

Both the president and the economy have benefited from a strong dollar, which has attracted foreign investments.

"Large capital inflows have made it possible for the Reagan administration to finance its defense program and budget deficits without imposing any sacrifices on the American people, either in terms of increased taxation, higher domestic savings, or a rapid resurgence of inflation," says David Hale, chief economist for Kemper Financial Services.

"But while the new international economic equilibrium is highly beneficial for the living standards of the American people, it cannot be sustained indefinitely," he adds.

A drop in the value of the dollar could send foreign capital looking for other havens. This development would require an increase in U.S. interest rates in order to raise enough money domestically to meet the government's borrowing needs. The higher interest rates could stall the recovery and also reduce government tax collections, further widening the deficit. An increase in rates would also raise the cost of servicing the debt, adding even more red ink.

At issue is not *whether* this will happen but *when.* If the inevitable drop in the dollar takes place sooner rather than later, President Reagan may pay politically for trying to finesse the deficit issue during this election year. Meanwhile, the country is paying a high price for the continuing deficit deadlock.

O.T.C. Goes Over the Top

ONE OF THE BIGGEST 1983 STOCK-MARKET winners was NASDAQ, the over-the-counter market administered by the National Association of Securities Dealers. All the major exchanges set trading records last year, but NASDAQ, with a volume of 15.9 billion shares, had the biggest gain, an 88.7 percent increase over 1982.

Turnover on NASDAQ last year was nearly 75 percent of the New York Stock Exchange's share volume; the figure was 50 percent in 1982. And in seven trading sessions in 1983, trading on NASDAQ actually topped the Big Board's turnover for the first time ever.

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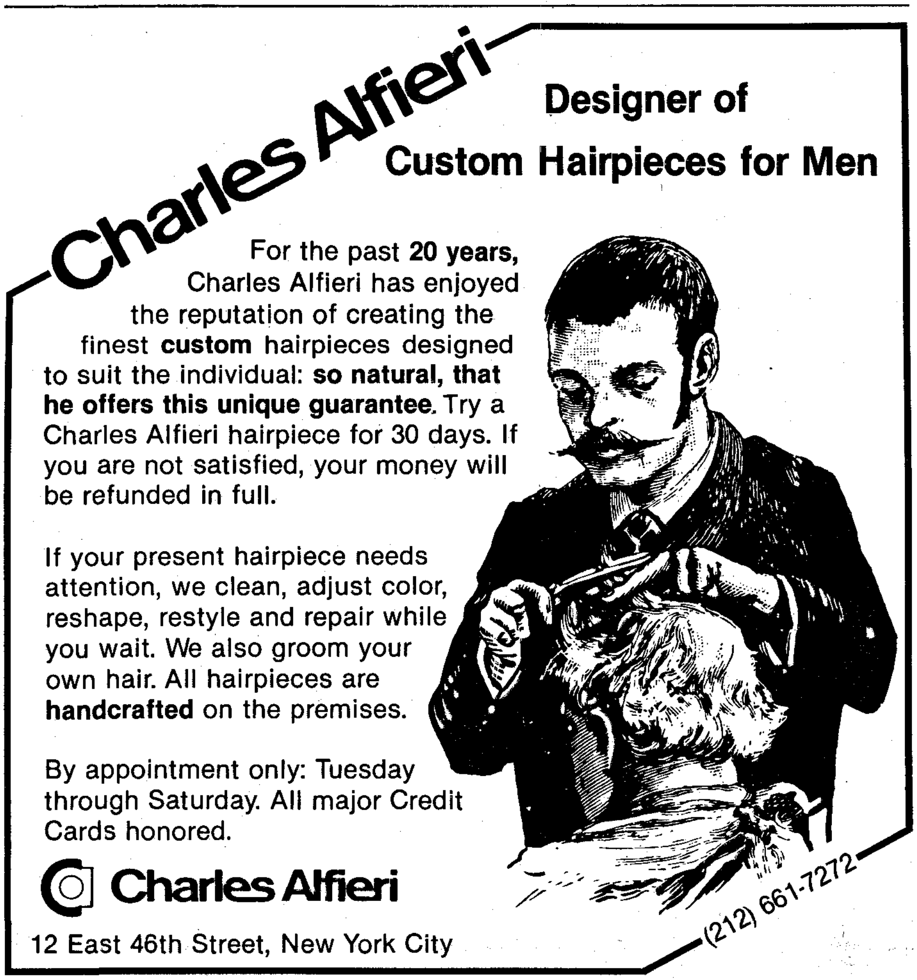

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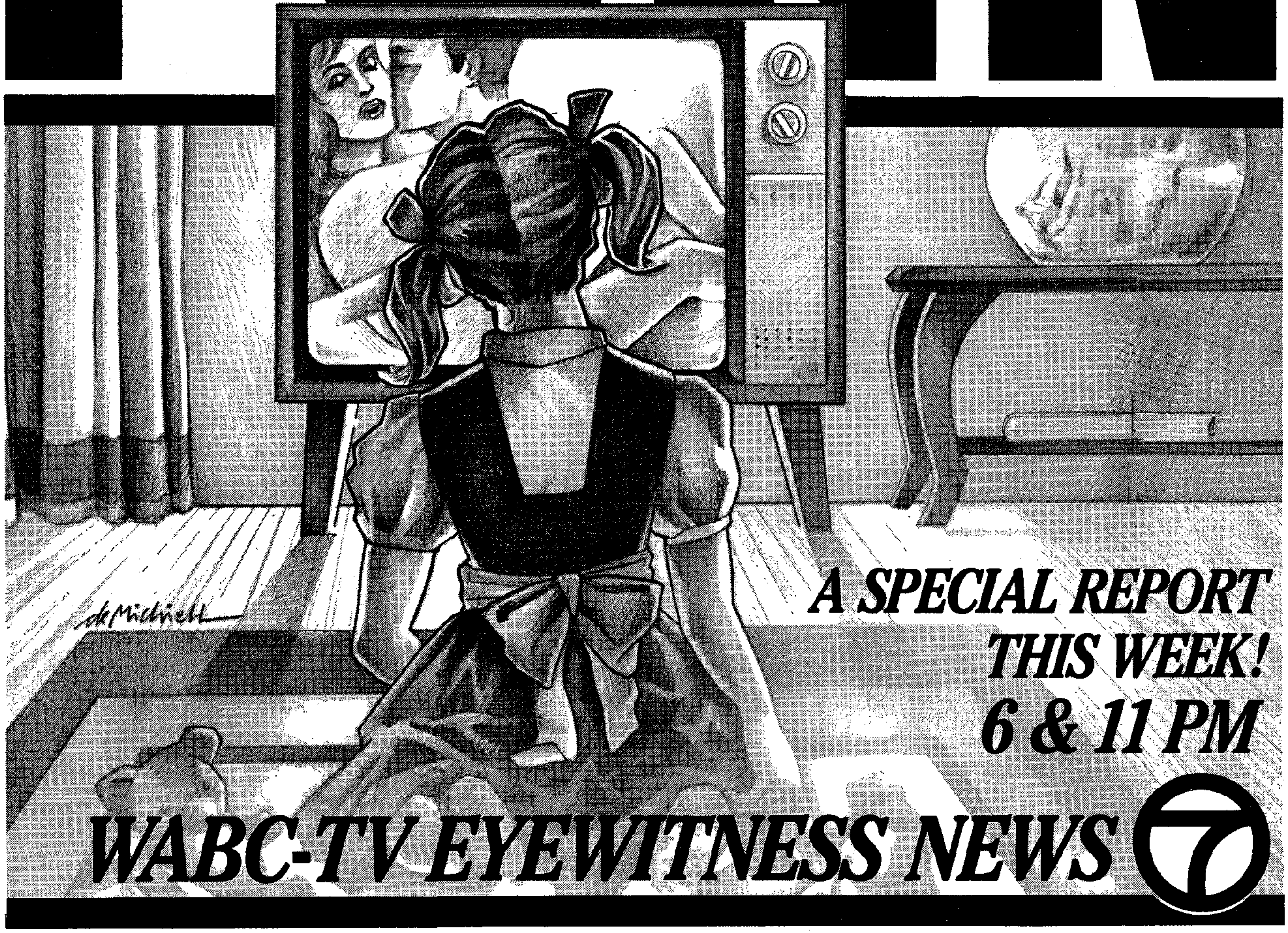
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WABC-TV EYEWITNESS NEWS 7

IN AND AROUND TOWN

By Ruth Gilbert

January 23 through February 1

S	M	T	W	T	F	S
	23	24	25	26	27	28
29	30	31	1			

The Metropolitan Opera's production of "Stravinsky," a triple bill consisting of the ballet *Le Sacre du Printemps* and the operas *Le Rossignol* and *Oedipus Rex,* has its first performance of the season January 30. The company's dance troupe performs *Le Sacre,* Natalia Makarova and Anthony Dowell dance in *Le Rossignol* (which will be sung in Russian), and in *Oedipus* the speaking role is performed by Anthony Dowell. James Levine conducts all three works.

Every Inch a King

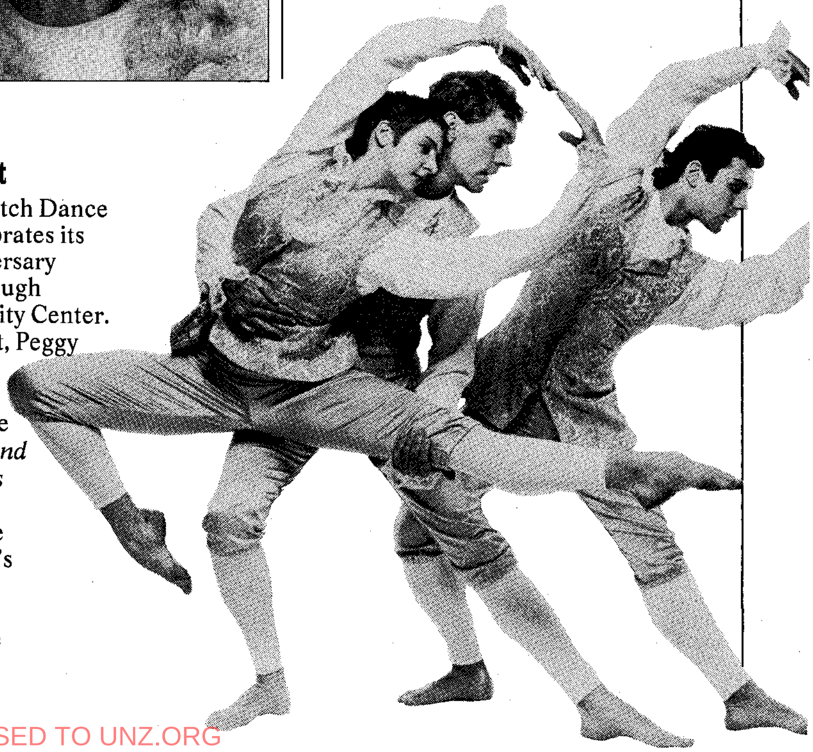
Sir Laurence Olivier takes on the ultimate Shakespearean role when he stars in *King Lear.* You can watch it at home on January 26 from 8 to 11 P.M. on Channel 5. Here we see the sorely beset monarch being comforted by his loyal daughter Cordelia (Anna Calder-Marshall).

The Pretenders

Sir John Gielgud stars in the TV production of *The Master of Ballantrae,* Robert Louis Stevenson's story of Lord Durrisdeer and his two sons, who long to join up with Bonnie Prince Charlie against their father's wishes. Michael York and Richard Thomas play the sons, and the show will be aired January 31 at 9 P.M. on Channel 2.

Mostly Mozart

The Lar Lubovitch Dance Company celebrates its fifteenth anniversary January 31 through February 5 at City Center. From near right, Peggy Baker, John Dayger, and Douglas Varone dance *Adagio and Rondo for Glass Harp,* which is named after the Mozart work it's danced to, and receives its world premiere opening night.



Of Ice and Men

Ice Capades is back! And with more Smurfs and Smurfettes than ever, not to mention Dorothy Hamill, comedy teams, medal-winning soloists, dance teams, adagio skaters, Ice Capettes, and Ice Cadets. At left is world and Olympic medalist Charlie Tickner, one of the headliners. See them all at Madison Square Garden February 1 through 12.

A Country Girl

Tammy Wynette (above), First Lady of country music, comes to Big Apple country (Madison Square Garden to be exact) January 28 at 3 and 8 P.M. for two shows only. Her co-star at these concerts is Roy Clark, known as the Clown Prince. Tammy will do favorites like "Stand by Your Man" and her latest offering, "Unwed Fathers."

Photograph, bottom right: Jack Mitchell.

NEW YORK

WAKE UP! THE CAMPAIGN'S ON

IS MONDALE THE MAN?

BY MICHAEL KRAMER

WHEN YOU PAY GOOD MONEY FOR A MAGAZINE like *New York,* you're entitled to a snappy lead, a few insightful paragraphs that set the tone of the piece, preferably with an anecdote that perfectly evokes the subject's essential character. In the case of Walter Mondale, snappy leads are hard to come by. He did put his shoes back on before we talked aboard his chartered jet on the way to Chicago a few weeks back. "This is formal business," said the former vice-president. "This is work." But what does that say? Probably nothing, says Mario Cuomo, who's committed himself and New York's Democratic party to Mondale. "He's just a formal guy," says Cuomo. "You're not going to change that. He's a serious man. He dresses seriously. He behaves seriously. He's all business. So what?"

Or we could go all the way back to the young Mondale's final high-school track meet, back to the 220-yard dash that Mondale quit 20 yards from the finish line. "I was trying to make a point," says Mondale. "It was time to move on to more serious things. And besides, I wasn't going to win that one anyway."

"You see?" say the critics. "That's it. He's a quitter. He's not tough enough to be president. We need to look elsewhere."

Maybe so, but, for the moment, everyone is looking at Walter Mondale. If America was dozing through the 1984 presidential campaign before last week, the Dartmouth debate was as good a wake-up call as it's likely to get.

The invisible campaign is over. Mondale won that one. His stunning success in the 1983 preliminaries has put Mondale light-years ahead of his rivals. Front-runners have lost their leads before, but the likes of George Romney and Ed Muskie were largely media creations, caricatures of candidates, whose transparency caused them to implode at the slightest sign of trouble. Mondale may be different. He has the underpinnings—the best campaign organization in recent memory. With it, Mondale has blanketed the Democratic party as surely as Richard Nixon did the G.O.P. in 1968.

And no one else seems close. John Glenn, who everyone believes has the best shot at toppling Mondale, has been losing ground for months. And Mondale's most charismatic challenger, Jesse Jackson, is widely viewed as without a realistic chance for the nomination—although his appeal to black voters may slow Mondale down, especially in the South.

Some responsible critics, including the pollsters who measure such things, believe that Mondale's strength is a mile wide and an inch deep. They may be right, but so far they're wrong. Which is why Mondale is worth a serious look now, sooner than one might like—the first votes have yet to be cast—but on schedule, or perhaps even a bit late, given Mondale's romp through the Democratic party.

Does Mondale have the right stuff? When politicians and pundits think about him, the buzzword is "weakness," and these days it seems that everyone is peddling a tale of Mondale's

Drawing on a top-notch campaign organization, Mondale has blanketed the Democratic party as surely as Nixon did the G.O.P. in 1968.

Photograph by Owen Franken/Sygma.

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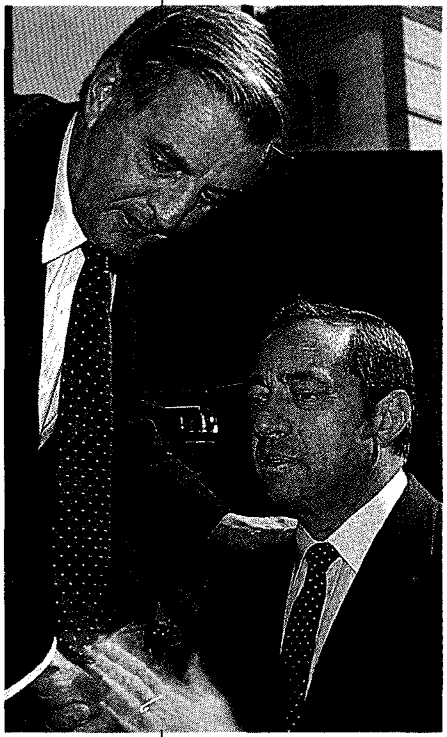
THE QUIET MAN: *It is possible to be in a room when Mondale walks in and watch as nothing happens. Despite his long career in politics, there is little in his bearing that suggests a commanding leader.*

excessive caution. Indeed, there are just too many anecdotes masquerading as evidence to dismiss them out of hand. Even David Broder, the nation's premier political reporter, devoted an entire page in a recent Washington *Post* to the "cautious" candidate.

Unfortunately for Mondale, his managers, who are otherwise conducting a brilliant campaign, aren't helping matters much. Their two-part counterattack isn't worthy of the term. They insist that Mondale's refusal to quarrel with the groups that are supporting him is proof of his strength, since every friendly outside adviser has urged the candidate to pick a fight with his friends in order to prove his independence. But no serious politician would ever be that foolish. (In fact, Mondale *does* disagree with some of his supporters' stands, but he doesn't make a show of it, and that's just smart politics.) At the same time, Mondale's aides refuse to acknowledge that a problem exists. If the charge is false, they say, then it's not a problem. But they know, or they should, that Governor Cuomo is correct when he says that it is "perception, not reality, that counts" in politics—and the perception is real: The polls consistently report low scores for Mondale whenever the "strong leader" questions are asked.



"He's all business," says Mario Cuomo, who's committed himself to Mondale.

I think the charge of weakness is a bum rap. Mondale may prove to be out of sync with America's electorate, but he's no weakling, and he most definitely knows what he believes in.

Walter Mondale is something of a world champion at avoiding mistakes. All front-runners are cautious, and since no front-runner has remained in first place in the polls from start to finish in any presidential race in either party since 1960, Mondale is trying hard to be even more cautious than most. He seems to know instinctively that politics is a lot like striptease: You don't take your clothes off till the second act.

Nevertheless, Mondale is being roundly pounded for his caution, and since the charge isn't going to go away, it is worth exploring.

The testimony is damning, but the witnesses' private agendas are rarely revealed. A dozen or so detractors who claim to know Mondale well are regularly quoted when profiles of the candidate's character are composed. Most of these people hide behind blind quotes, which should say something about their stance as objective observers. Usually the question of jealousy is simply ignored. Today, for instance, Eugene McCarthy's swipe is all the rage. McCarthy once said—for attribution, which is to his credit—that Mondale has the "soul of a vice-president." What's never mentioned is McCarthy's history as a bitter antagonist of Mondale's from the days when the two men were circling each other in the pit of Minnesota's Democratic political scene. Actually, McCarthy's "insight" strikes me as being on a par with Douglas MacArthur's description of Dwight Eisenhower as "the best clerk I ever had."

PART OF THE PROBLEM—SUCH as it is—is Mondale's style. It is possible, too possible, to be in a room when Mondale walks in and watch as nothing happens. There is little in his bearing that suggests a commanding leader. He is not sexy. His nasal, baritone voice can take on a whining, sermonizing quality, which only reinforces an impression of earnest youthfulness and Boy Scout sincerity. He's comfortable asking a group of strangers for support, but he is always understated. To a group of blacks in Philadelphia last month, an audience well acquainted with his civil-rights record, his pitch was simple: "I want you to remember that I wasn't only right. I was there." The very same group had just heard Jesse Jackson, who put *his* case a bit differently: "I cast my bread on the waters long ago," said Jackson. "Now it's time for you to send it back to me—toasted and buttered on both sides."

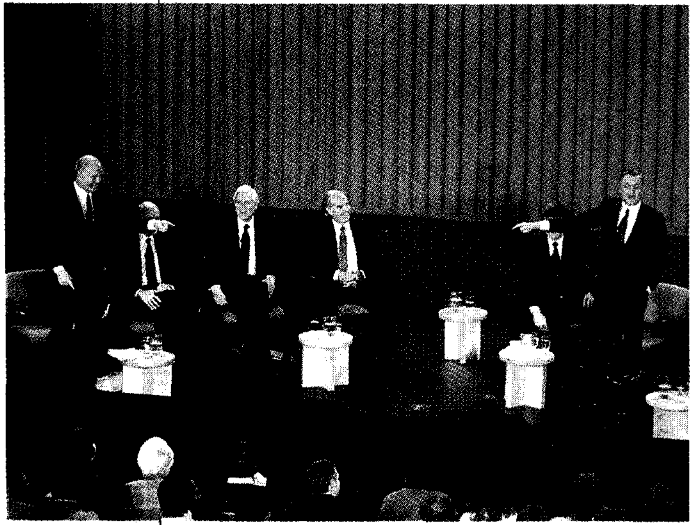
Mondale is not a hail-fellow-well-met kind of politician. He is not of the touchy-feely-stand-close school. He is not Lyndon Johnson. L.B.J. once traveled to Asia with a gross of plastic busts of himself that an aide would pass out to local dignitaries. As vice-president, Mondale himself was entitled to a real bust, but he wouldn't sit for it. "Too much time," he says.

Simply put, Walter Mondale, who is now 56, is not an innately public person. "I had to learn it," he says, "and it was hard." Very hard. For a good part of his career, Mondale would use the back door to his office in order to avoid making small talk with his staff, perhaps because he is so demanding of those who work for him. He has been called a user, but here again the toughness one displays in dealing with one's subordinates

Photograph by Diana Walker/Gamma-Liaison.

can be read another way. In the case of John Kennedy, for example, the very same quality has been described as a "real knack" for "discerning who was valuable to him, how a person might be useful."

In private, Mondale is witty and profane. Someone is always "that bastard." His financial humility is legend. When he entered the vice-presidency, after a lifetime in politics, his net worth was only $77,000. He's made a good deal more since leaving office, fulfilling his desire to make "lots of money for little or no work." But he is not a man of excess. He has always chomped on cigars without smoking them. Now, with his money worries behind him, those cigars are longer and more expensive, the entire rotten habit reminding me of Woody Allen's having said that his success has permitted him to strike out with a higher class of women.



His combative stance during the Dartmouth debate erased notions that his lead could evaporate overnight.

Photograph: Black Star.

SOMETIMES THE BEST POLITICAL move is not to move, and no one in recent memory has better understood this axiom than Walter Mondale. In the 1960s, he refused to run for governor of Minnesota, because he wanted to avoid party conflict. He took himself out of contention as George McGovern's 1972 running mate because joining the ticket would have required his giving up his Senate seat. And in 1974, he abandoned his embryonic presidential race, saying he didn't feel ready for the job, that he didn't have an overwhelming desire to be president, a comment that caused his old mentor, Hubert Humphrey to wonder if Mondale had enough "fire in the belly." But the other reason Mondale pulled back was that he sensed the support wasn't there—and it is hard to fault a politician for refusing to commit political suicide.

In 1976, when his Senate seat was *not* up, Mondale went all out to become Jimmy Carter's running mate. In retrospect, it is difficult to imagine anyone being considered more of a wimp than Jimmy Carter, but the question Carter's advisers were asking was just that: Did Mondale's refusal to pursue the presidency two years earlier, at the same time that Carter himself was nowhere in the polls, mean that Mondale didn't have the requisite guts? Carter got his answer—and probably didn't like it. Mondale was a faithful running mate, but there were limits. When Carter criticized the Warren Court for expanding the rights of criminal defendants, Mondale said that *he* had always supported those rulings. And while Carter wanted to ignore the issue of the Nixon pardon, Mondale attacked Ford's action as a "mockery."

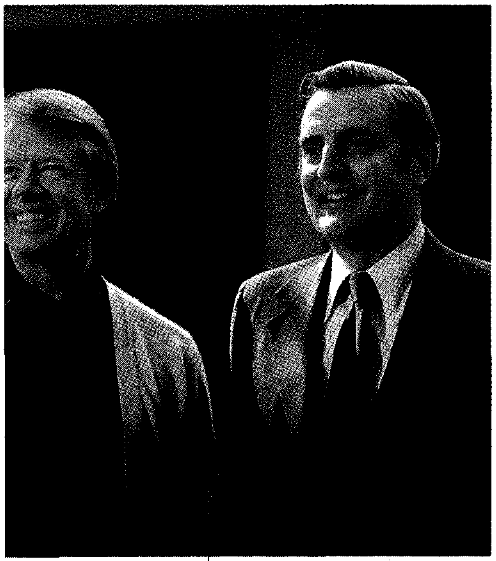
The Carter-on-Mondale record is as wishy-washy as was Carter's presidency. Early in the administration, Carter supposedly complained to the White House staff that "Fritz doesn't step up to the big ones." Today, however, the former president says, "There is no doubt in my mind that [Mondale] is plenty tough enough to be president." At the same time, though, and in keeping with his equivocal nature—to say nothing of his nasty streak—Carter worries about Mondale's ability to say no to the labor unions that are the mainstay of his campaign. Here is Carter speaking with Finlay Lewis, the author of *Mondale,* as good a political biography as has come along in years: "There has to be some indication on [Mondale's] part that in a showdown . . . he'd be willing to tell them to go to hell."

Carter should have looked deeper into his own administration, at the various times when Mondale forcefully disagreed with his boss and also with the very groups now supporting Mondale for president. It was Mondale who opposed labor's attempt to require that 50 percent of American wheat being sold to Communist countries be carried in American ships. And it was Mondale who secured the key piece in the complex negotiations to bail out the Chrysler Corporation—a willingness by the United Automobile Workers to moderate their wage demands so that a deal could be struck. And it was Mondale, at a pivotal moment in the Camp David process, who defied American Jewish sentiment and argued with Menachem Begin about returning the Sinai to Egypt because Israel had no historical or strategic claim on the area.

There is a world of difference between governing and campaigning, and while Mondale has proved himself steadfast in office, campaigning doesn't bring out the best in him. It's not that he doesn't know what to do; it's that he doesn't do it. Running for president, he once said, is "like a series of one-night stands in vaudeville—you have to have a good act every night. The good act may carry you farther than the good program."

But too often Mondale states his program poorly. A lucid discussion of the deficit, for example, usually dissolves into a tortured explanation of why the dollar should be weaker. "He just won't let it alone," says a Mondale aide. "We told him not to go into it, that it was too difficult to deal with, but sometimes he's just got to lecture." Worse still, Mondale can be maddeningly evasive. One who follows him closely would not be flabbergasted to hear him

THE 'NEW LOOK': *Mondale has always favored the kind of domestic programs that liberals in the past used to introduce by saying, "If we can send a man to the moon, then we can . . ." Still, he* has *changed.*



The Carter-on-Mondale record is as wishy-washy as Carter's presidency.

say, "Yes, the Fourth of July is a wonderful holiday, but there are other wonderful holidays, too."

Listening to him answer my question about whether he supports a moment of silence in schools each morning, I finally came to understand the frustration that leads Barbara Walters to ask an interview subject what his favorite color is:

Question: Do you support a moment of silence?

Mondale: I have always believed, well, let me back up. I'm a Christian. I believe in prayer. But I think it should be a private matter. The history of the separation of church and state has been designed to protect the integrity of religious faith and practice. The countries that have let the politicians get into that act have hurt the genuineness of religious practice . . . and efforts to write a prayer by politicians will be a disaster, and efforts to bootleg political language into prayers is inevitable. . . . One of the reasons the original émigrés came to the United States was to have a pure practice. . . .

Question: But we're not talking about a prayer. The question is about a moment of silence.

Mondale: . . . I haven't said anything on that. Exactly.

MONDALE HESITATES whenever he feels himself descending too deeply into conventional liberalism. But he *is* a liberal. Mondale has consistently favored the kind of domestic programs liberals of an earlier era invariably introduced by saying, "If we can send a man to the moon, then we can . . ."

Today, Mondale stresses realism over liberalism, but one should be wary: The words Mondale uses to express his philosophy in 1984 are nearly identical to those he spoke a decade ago, when he proudly declared, "I have the most liberal record in the Senate."

Still, Mondale *has* changed. "We are in a profoundly different economic era than when I entered politics," he says. "Today the trade-offs are much harsher, and while we don't want to abandon our principles, this requires a new look at economic problems."

Mondale's most interesting "new look" involves his conversion to protectionism—which he insists be called "competition." Throughout his early career, Mondale was an ardent free-trader. In 1970, he even opposed a labor drive to restrict textile imports from Japan. "Protectionism is no solution," said Mondale some years ago. It's a "Pandora's box" that "openly invites higher prices to the American consumer and serious retaliation"—a view Ronald Reagan still holds.

Today, says Mondale, "I am not a sucker. . . . From now on it's going to be fair. . . . We're all going to play on a level table. . . . If they lowball us, we're going to lowball them." These days, Mondale favors "domestic content" legislation, shorthand for rules that would require foreign manufacturers to make parts of their products in the United States. "I've come to the point," says Mondale, "where I don't know what else to do." There *is* something else that could be done, of course. There could be a wholesale rollback of union members' wages to help make American products more competitive. But Mondale is labor's candidate, and it's hard to get him even to hear the question, let alone answer it.

Mondale is not advocating classic protectionism. He is talking about economic deterrence, about forcing other nations to shape up, which is a defensible stance. So Mondale seems to understand the use of pressure, but would apply it very selectively. He would, for example, use the threat of withdrawing American aid to force the Salvadoran government to curtail death squads. But he would withdraw aid from the counterrevolutionaries whom the Reagan administration is using to pressure Nicaragua's Sandinista leaders. He thought America's presence could force Amin Gemayel to broaden the base of his Lebanese government, but he now says the marines should withdraw. The common denominator to these positions is that they conform to standard liberal dogma. What Mondale would actually do if elected president is open to question—but his record permits one to speculate.

With A.F.L.-C.I.O. president Lane Kirkland: "Today the trade-offs are much harsher," Mondale says.

Photographs: left, David Burnett/Contact; right, U.P.I.

LIKE JIMMY CARTER, MONDALE proselytized for his administration's human-rights policy—and he says he would resurrect that policy if he became president. But sometimes those who abuse human rights are America's strategic allies, and when the leases on America's bases in the Philippines were up for renewal in 1978, Mondale had little trouble placing pragmatism above principle. He went to Manila and cut a deal. At one point, he even said the United States shouldn't expect President Marcos to reform overnight, especially since America's own past human-rights record left something to be desired. In fact, Mondale's comments were not that distinct from George Bush's 1981 toast to Marcos, in which the current vice-president said, "We love your adherence to democratic principles."

When it comes to Israel, Mondale has never wavered. "The Jewish connection is key to our campaign," says a Mondale aide. "We monitor it closely." In recent days, Mondale has attacked the Reagan administration for "cheering" the meeting between Yasir Arafat and Egypt's Hosni Mubarak. And there's always someone in the Mondale entourage who'll remind you that Menachem Begin went out of his way to praise Mondale for making Camp David possible.

On defense, Mondale has simply moved to the right along with almost everyone else. A few Democrats actually want to cut defense spending, but most, like Mondale, are merely quibbling over the size of the increase. On the domestic front, Mondale's positions are unremarkable for a Democrat. He says he'll cut the annual deficit in half by the end of his first term—and none of his major challengers has promised much more. (For that, at least, the nation should be grateful. We seem to be in the midst of a revolution of less impressive lies. It wasn't too long ago that a candidate would swear to abolish *all* the red ink by the end of his first two years.) Specifically, Mondale wouldn't cut the entitlement programs or impose a means test for Social Security or Medicare. And, along with the other Democratic pretenders, Mondale favors the repeal of tax indexing.

Indexing is scheduled to take effect next year. It is designed to protect the middle class from "bracket creep," which has been the government's favorite revenue-raising device for years, since it generates money without the need for a legislated tax increase. The Democrats like bracket creep because it can help finance their spending programs, so they favor repeal of indexing. But it is the Democrats' traditional constituencies, the lower-income groups, who are hardest hit by bracket creep (the rich are already in the highest bracket), and it is these people who most need indexing. It isn't easy to comprehend, but Ronald Reagan, who sponsored indexing, will find a way to explain it, and the Democrats will look silly making the case for repeal, no matter who their nominee is.

With the primaries now only weeks away, Walter Mondale is in a prevent defense. Before last week, only two potential weak spots existed. One was erased during the Dartmouth debate. Mondale was combative enough to assuage those who thought he might appear so bland that his lead would evaporate overnight. In fact, it increased, and an ABC News–Washington *Post* debate poll found that Mondale had "won" the shoutfest. The other trouble is still trouble. Mondale's television commercials are, to be charitable, mediocre. And the mainstay of the paid media effort, a five-minute mini-documentary, is a disaster. From conception to execution, the best it does for Mondale is nothing. The worst it does is reinforce the notion that Mondale is weak.

Polls showed black voters were moving to Mondale—at least until Jesse Jackson's Syrian success.

At the start, when Mondale is seen fishing, one is reminded of Jimmy Carter walking through a peanut field. When Mondale speaks, the intent is to have the viewer believe he is eavesdropping. To achieve this effect, Mondale avoids looking the viewer in the eye. It's downhill from there. Mondale's voice seems disembodied, and the sport chosen to illustrate his vigor is tennis. Not only does this contrast poorly with Ronald Reagan's wood chopping (especially for a Democratic blue-collar voter), but Mondale is wearing a sweatshirt with a crest that makes him look as though he were a member of a fancy club—more Republicanism. In another scene, the man who obviously has introduced Mondale is spied near the podium chatting with his neighbor as Mondale is delivering his address. In a third, the people standing behind Mondale are staring ahead blankly as the candidate talks. They look like pallbearers. Overall, the commercial fails to establish any intimacy between Mondale and the viewer—which is something television can do well when used properly.

One commercial does not a campaign break, but there could be trouble ahead for Mondale if one of the other candidates is able to muster a blockbuster media effort.

For a time, it seemed that John Glenn would mount that assault—both on the tube and off. But Glenn's campaign stagnated in late 1983, and it's shown little sign of recovery. Glenn's decline has been analyzed to death, but it seems

Photograph by Carol Spencer/Contact.

"When I see red, it had better be rubies."

Lauren Bacall

A perfect complement: the rich beauty of rubies, enhanced by the brilliance of diamonds. 18 karat gold bangle features a row of deep red rubies bordered by sparkling diamonds. $2,900. Matching ring, $750. Co-ordinating earrings, $1,350. (Also available with sapphires at the same prices.)

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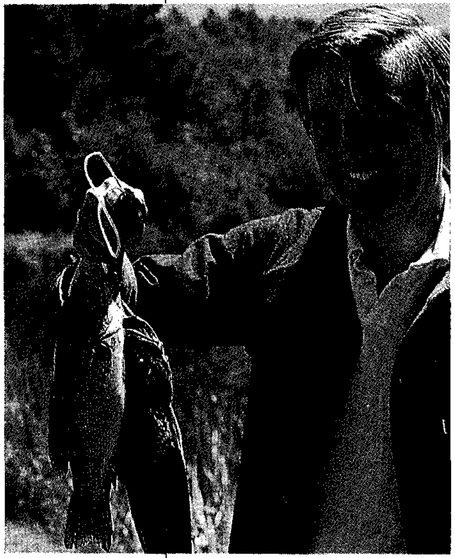
FRONT-RUNNER: *He's far from having the nomination sewn up, but the polls show him in a formidable position. If he weathers New Hampshire and does well in the South, there will be no stopping him.*

to me that some of his trouble stems from his breaking a cardinal rule of political salesmanship: Glenn's paid media is at variance with his free media. Which is to say that Glenn's hero image is being negated by his stump performance. On the road, Glenn has climbed down from his pedestal. He's been attacking Mondale at virtually every opportunity, thereby presenting himself as just another politician. Heroes who eat Wheaties aren't supposed to trifle with mere mortals.

The political plus of Glenn's astronaut background is being squandered, and he simply hasn't been able to compete with Mondale as a politician. When he "thinks out loud," to use his press secretary's phrase, Glenn wanders far off the reservation. He told the National Organization for Women that "we all loafed on the E.R.A." And his carping about the "failed and disastrous" policies of the Carter-Mondale administration lost whatever potency it may have had when Glenn couldn't recall a single instance of his having voted against a Carter-administration economic bill, an admission made worse when it was revealed that Glenn had said in 1980 that the economy was improving—and made still worse each time Mondale blasts Glenn for having voted *in favor* of parts of President *Reagan's* economic program.



Understated, earnest, he's not an innately public person. "I had to learn it," he says, "and it was hard."

Organizationally, Glenn is just now emerging from Nowheresville. Although he's been a full-time presidential candidate for almost a year, Glenn opened his New Hampshire headquarters only two weeks ago—on the same day that Jesse Jackson opened his.

None of this means that Mondale has the nomination locked up, although in the first contest, the Iowa caucuses, on February 20, Mondale is so far ahead that most of his rivals are no longer seriously contesting the state.

New Hampshire is next, on February 28, and the story could be different. New Hampshire is a conservative state, and the absence of a Republican primary will almost certainly mean that a fair number of conservative independents will take advantage of the state's loose voting statute to participate in the Democratic contest. These people, at least, should be for Glenn. Meanwhile, at the other end of the ideological spectrum, Mondale is being squeezed by Alan Cranston's nuclear-freeze campaign and by Gary Hart's youth brigade. Add to this the expectations game. If Mondale wins convincingly in Iowa, an unimpressive showing in New Hampshire, even if he wins, will generate "It's a real race" stories—and those kinds of pieces often become self-fulfilling prophecies.

For a while, it seemed as though Jesse Jackson couldn't lose black support to Walter Mondale fast enough. In the last two months of 1983, the polls showed that Jackson had lost almost half of his supporters to Mondale. Based on his success in Syria and his stellar performance during the Dartmouth debate, the smart money says most blacks will flock back to Jackson—and that will hurt Mondale in the South, where he is counting on black support to offset Glenn's natural appeal to conservative Democrats.

ALL OF THIS IS CONJECTURE. The polls still show Mondale in a formidable position. If he weathers New Hampshire and does well in the South, there will be no stopping him. After the largely southern round of primaries in mid-March, the campaign goes north, to the industrialized states, where Mondale has his greatest strength.

If he wins the nomination, a *real* battle will begin. Walter Mondale and Ronald Reagan disagree fundamentally on enough issues to ensure a choice, not an echo. There will be definitional wars over whose backers are the real special interests—the implication being that Reagan is a tool of the rich while Mondale is owned by Big Labor. And sooner or later—and despite Mondale's having gone through hell to capture his party's nomination—the old question will be asked anew: Has Walter Mondale got what it takes to be president of the United States? And since the Macho Man himself will be doing the asking, it probably isn't too early for Mondale to be considering a stunt to prove his toughness. Perhaps he should read up on the Viking warlords who were his ancestors—with a special emphasis on a particular bastard from the seventh century. It seems that this Mondale, who became known as the "Deceitful One," was a local chieftain in a battle of his own. So he invited his rivals to a grand banquet in a hall built especially for the occasion. There were no windows and only one door, and after the guests had been drinking for a while, Mondale walled up the entrance and set the place on fire.

In some respects, politics has come a long way in 1,300 years. Mondale the younger could probably light a fire just by talking tough. ■

Photograph by Nancy Bundt/Black Star.

The High Life Of Malcolm The Audacious

By Elizabeth Peer

How the Impresario of *Forbes* Does It All

IT WAS 8:47 ON A CRISP MID-DECEMBER MORNING. FOUR days before, Malcolm Forbes, 64, had undergone four hours of major surgery—or so he claimed. Still, there was a beamish Malcolm back at his mahogany desk, in the Fifth Avenue townhouse that serves as his office, ransacking a diamond-studded Fabergé folder filled with piled-up work and summoning hot-and-cold-running secretaries on the jade Fabergé push buttons of his intercom. His improbable vitality suggested that the "surgery" might be a ruse concocted to cut short a promised interview.

To prove his probity, a grinning Malcolm Stevenson Forbes arose from his chair, hoisted his Turnbull & Asser shirt, dropped his Oxford-gray slacks—one hand modestly covering his boxer shorts—and revealed a fresh, foot-long hernia incision, taped with strips of pink adhesive. "At least," he said with a smile, "I'm not holding a dog by the ears like Lyndon Johnson."

Forbes's aspirations to class are matched by the kind of showmanship that makes him and L.B.J. spiritual kinsmen. But the style is most singularly Forbes's own. In medieval times, Forbes might have been known as Malcolm the Audacious, Malcolm the Unconquerable, Malcolm the Droll, Malcolm the Sly, Malcolm the Caustic, Malcolm the Munificent, Malcolm the Imperious, Malcolm the Mysterious, or Malcolm the Penurious—oops—Scots. But never, ever, Malcolm the Boring. Who could be bored by a millionaire who says of his friend Armand Hammer, "He's a twinkle man. He really is"?

Last week, Forbes added yet another trophy to the treasury that includes a medium-small Fiji island, the world's largest armada of toy boats, three (out of four) sons who have chosen to join the family business, a Normandy château built by Mansart, a palace in Morocco filled with antique toy soldiers that museums would kill for, a wine cellar filled with vintage Haut-Brion bottled by his friend Douglas Dillon, a Fabergé-egg collection that rivals the Kremlin's (unless Malcolm buys another Imperial Easter Egg next week, in which case *his* will rank as the world's finest), 68 motorcycles (mostly Harley-Davidsons), eight hot-air balloons, six world records for ballooning, majority ownership of the Social Register, 400 square miles of Colorado, a wife who manages a twenty-room house in Far Hills, New Jersey, with no live-in servants, and an arrogantly opinionated magazine a fifth of whose subscribers are millionaires. Conservatively estimated, the *Forbes* audience has assets surpassing $641 billion—a clout exceeding the external-borrowing powers of most major industrial nations combined.

At a black-tie dinner-dance at the Waldorf, Forbes, son of a Scottish-immigrant printer's devil, was named "publisher of the year" by the Magazine Publishers Association. Relinquishing the engraved Steuben crystal urn that goes with the honor was last year's winner, Andrew Heiskell, the retired chief executive officer of Time Inc. It must have hurt. For while Time Inc.'s *Fortune* is rejoicing in revenues that are up 33 percent over those of 1982, *Forbes* is predicting its own imminent ascension to No. 4 ranking nationally in ad pages. *Forbes* vaulted past *Fortune* in ad pages nine years ago—and never ceases to drive the point home in bitchy full-page newspaper promotions. "We don't like public dogfights," counters *Fortune* marketing director Howard Kaplan, whose printed rebuttals are couched in courtly corporatese and refrain from maiming names.

Does Forbes care? Not a bit. When his eldest son (and successor), Malcolm junior ("Steve"), recently won U.S. Steel's Wise Owl Award for the third time, *Forbes* hailed the event with ads in both the New York *Times* and the *Wall Street Journal*. The Owl goes to the economic forecaster who most accurately predicts ten economic indicators, including the Dow Jones industrial average, a year in advance. In addition to toasting Steve's matchless record, the January 5 ad claimed

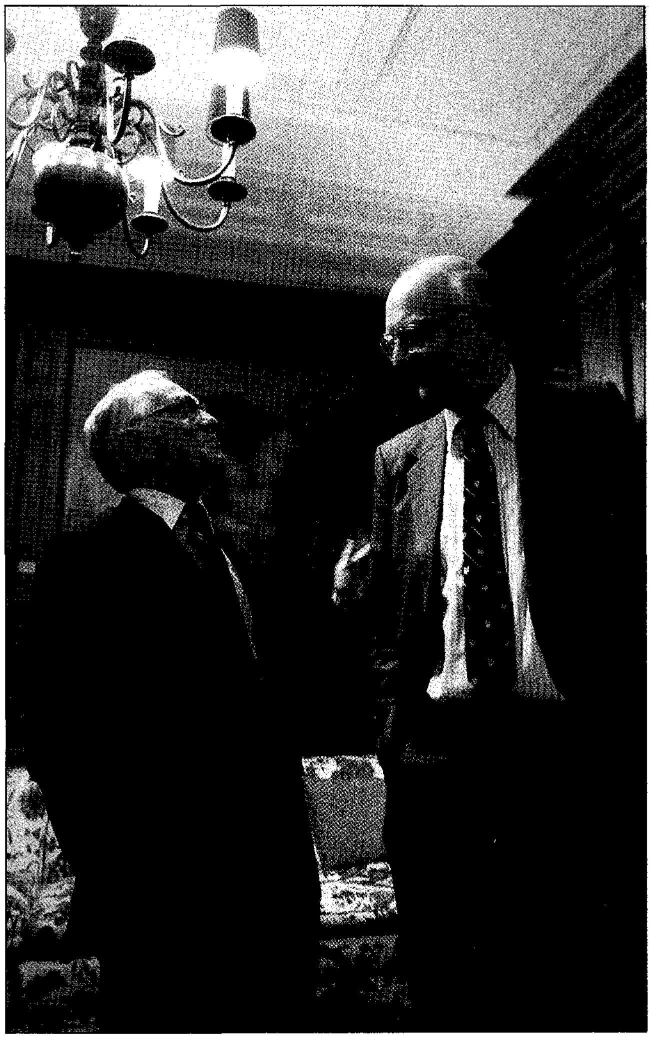
The perks of power: *Malcolm Forbes overseeing the magazine in the shadow of his Joshua Reynolds.*

Photographed by Bill Ray.

that while *Forbes* may or may not be loved, it is *read* by more officers in big business than either *Business Week* or *Fortune*.

Ronald Reagan appears to agree. The White House has four subscriptions to *Forbes*, but only two to *Fortune* and one to *Business Week*. "When I heard of Malcolm's award," said the president, "I was especially pleased, because he certainly deserves the honor! Whether he's collecting art, flying balloons, developing real estate, or writing editorials for his excellent *Forbes* magazine, this gentleman does a first-class job. He has been described as someone who 'trumpets the virtues of free enterprise'; I join him in that, and I join the [M.P.A.] in saying congratulations on this fine award."

NO SUCH ENDORSEMENT is likely from Federal Reserve Board Chairman Paul Volcker, who was all but ingested at a lunch in *Forbes*'s executive dining room one day in December. Joseph Coyne, Volcker's press aide, gamely described the encounter as "very cordial and friendly." And certainly the eats were okay: shrimp à la russe, rack of lamb, carrots Vichy, Chateau Duhart-Milon-Rothschild 1976. But Chairman Malcolm's view of the conversation appeared in his next editorial: "Paul's a broken record who sees no sound reason to change his tune, cut a new groove, change the record.... To paraphrase Prime Minister Maggie during a Black Day for the Brits' economy, 'The gentleman's not for turning.' "



'Broken record': *With Federal Reserve Chairman Paul Volcker.*

Forbes inherited his credo as an editor from his father, the founder of *Forbes*. According to the son, Bertie Charles Forbes "used to say he never bought a stock in a company based on the balance sheets. He felt he had to know and evaluate the capability of the man at the wheel." Or, as social columnist Suzy puts it, "maybe Charlton Heston could play Forbes, but Malcolm does it better."

Forbes's walnut-paneled office says a great deal about the man's ego, dreams, loyalties, quirks, and self-indulgences. Not to mention his taste, which on these official premises (unlike his home) is aesthetically pretty close to impeccable. For a start, there's the desk. Adorning it are two Fabergé bell pushes (one to ring the security guards downstairs, and the other his executive assistant of 23 years, Mary Ann Danner) and, also by Fabergé, and also jade, a drinking cup (for tap water), ashtray, letter opener, and paper-clip holder, and a vase studded with rubies and diamonds from which Malcolm's ruthless editorial pencils bristle. A leather humidor contains cigars from King Hassan of Morocco's private stock. Fires are laid in two working fireplaces, though a veteran retainer says he's never seen them burning. A handsome marquetry gaming table serves only for verbal games played by Malcolm with the C.E.O. luncheon guests who sometimes gather around it to sip their espresso.

There are photos of grandchildren galore, and a special one of wife Bertie (whom he sometimes jokingly addresses as "Woberta"; the grandkids call her "Gaga"). Her arm embraces the golden mane of a favorite palomino at the Moose, Wyoming, ranch where she spends much of the year. There is an enchanting Steuben sculpture of Malcolm's balloons, lit from below to enhance the illusion of flight. There are paintings by Renoir, Gainsborough, Gauguin, Joshua Reynolds, and Winslow Homer. There are models of Malcolm's toys (boats, more boats) and of the Christopher Wren house that he rents from a local London council for a peppercorn a year in exchange for having renovated it at stupefying expense. There is a twelve-foot-tall furled flag of the Police Athletic League topped with the cap given Malcolm when he was named PAL Superstar of 1982, and an embroidered Liberian gown presented when the late President Tolbert invested him as "paramount chief" of the Nimba tribe.

But deliberately dominating this eclectic display is a gigantic and superb Rubens hung opposite the Chairman's desk. Sharing that wall with the Rubens are 24 silken academic stoles acquired by Malcolm with honorary degrees from such institutions as Oklahoma Christian College and the Potomac School of Law. In other words, not exactly the academic equivalent of the Rubens. An aide explains that the boss will be earning a better class of honorary doctorate this year. This also hints at the deepest personal significance of the magazine-publishing award to Forbes: recognition. Malcolm Forbes, who can buy anything purchasable with currency, could not—until last week's M.P.A. honor—win formal acknowledgment by the journalism establishment of the excellence of his feisty, fun-and-fact-crammed fortnightly. "They just couldn't ignore him any longer," exults the aide.

NOT EVEN MALCOLM'S MOST VENOMOUS ENEMIES—and he has a goodly number, acquired by stomping on their companies in his magazine—accuse him of being easy to ignore. On feeble days, Forbes's energy is so prodigious that the prospect of him in high gear is daunting. Nevertheless, this day must have been a bit tiring. It was the Friday following his Monday hernia operation. Forbes had already returned to the office the day before, arriving as usual at 7:30 A.M. He had begun his working day seated beside the chauffeur-bodyguard in the leather front seat of his bronze Maserati, which is equipped with a telephone, New York press plates, and enough security

opinionated business magazine are millionaires. . .”

equipment to intimidate the K.G.B. There, with the aid of a reading light, he scanned the morning papers and ripped articles from an assortment of publications, noting which of his editors and ad salesmen should be congratulated for beating the competition and which should be chastised.

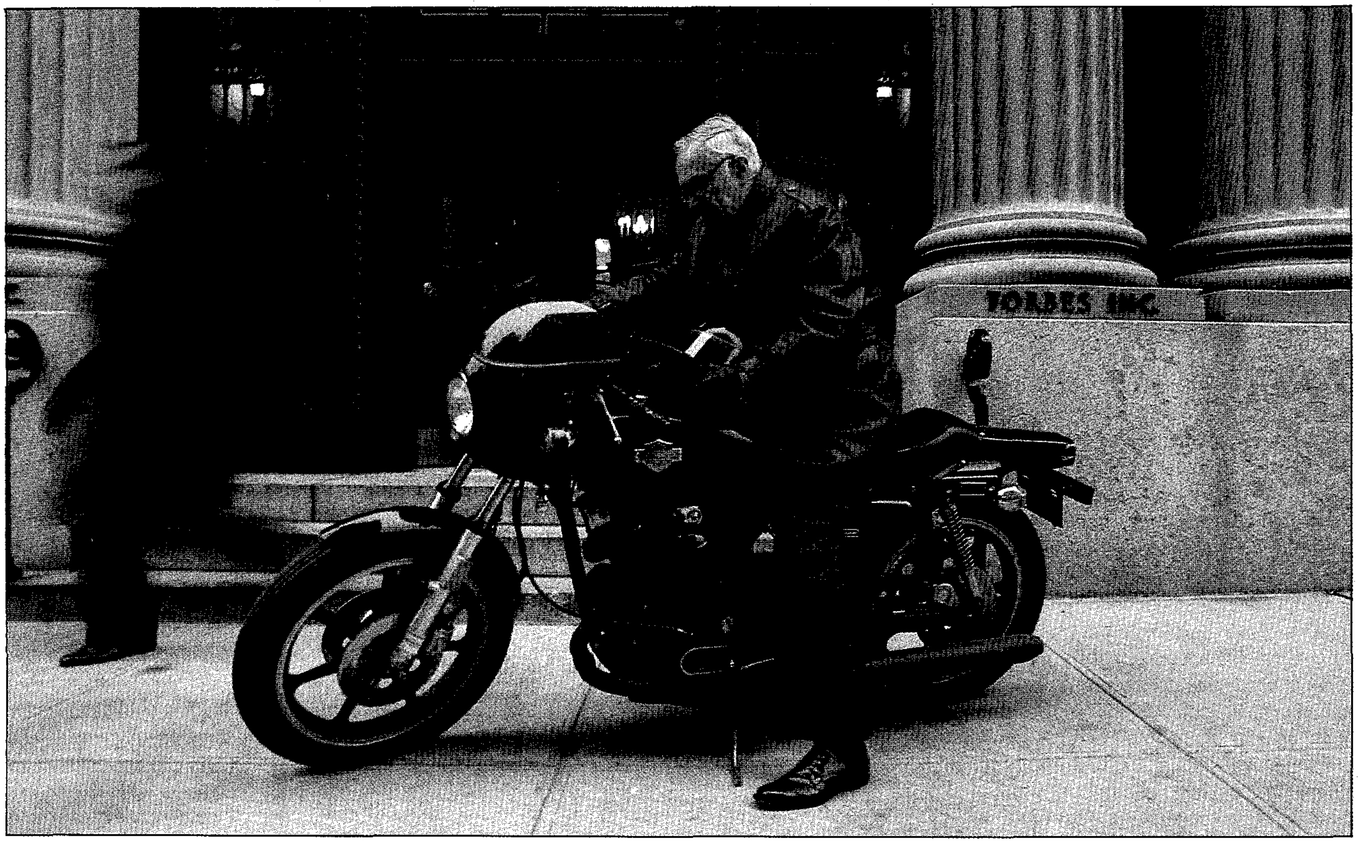
Arriving at the office, Forbes summoned his secretaries to inundate them with work. When one emitted a low, exhausted moan, Malcolm rang for her replacement. First, he caught up on his correspondence: A former factotum on the Far Hills estate was invited to vacation at the Colorado ranch “during the bow-and-arrow season”; Mike Deaver, at the White House, fielded a medium-forgettable pun; the chairman of Howard Johnson’s was thanked for the contributions to an ice-cream-rating competition that had been written up in the magazine; and the owners of Harley-Davidson motorcycles were thanked for a thank-you note appreciating Malcolm’s presence, aboard one of their products, at an August charity event. “You are a most thoughtful family, and it is fun to see another family who seem to enjoy working together, as we do,” dictated Forbes—who shares his father’s conviction, published in 1920, that “I am enormously rich . . . because I have a wife and . . . children worth all the gold in the world.”

Forbes addresses his sons as “honey” when he’s excited, which is not infrequently. He was particularly excited this day. “I’m ecstatic, honey,” he intercommed to deputy publisher Steve, 36. “We’ve been promised three garbage-bag dolls.” A secretary gently corrected him. “Cabbage Patch,” she whispered. “That’s an act of God,” boomed Steve’s voice on the phone. “No,” replied Forbes jubilantly. “It’s an act of Malcolm.”

He also dictated assorted “Sayings of Chairman Malcolm” for an upcoming issue. It’s no chore, since the Chairman seems to think in epigrams. Sometimes it takes a few seconds of reflection—horn-rimmed glasses pushed up on his brow and head bowed with fingers from both hands straddling his nose—to come up with one: “When you have no feeling, you’re dead.” “If no one’s ever stopped your heart, you haven’t one.” “If you have a head, you know the power of the heart.” When an associate suggested that this new, anatomical vein might have been inspired by his surgery four days earlier, Malcolm grinned with delight. He has a gorgeous smile—particularly when it is provoked by mischief or irony. “This is my third hernia operation. The two previous doctors guaranteed their work for life. But it turned out to be *their* lives—they both died. This time I suggested that the surgeon, in his own best interests, make no such guarantee.”

WHAT ELSE DID MALCOLM DO BEFORE PAUL Volcker arrived to be served up as the main course for lunch? He dictated his regular column, praising Burger King for its “Best Whopper to Date”; he berated the best-selling *The Name of the Rose;* he applauded Richard Nixon’s *Real Peace* and excerpted a sophisticated book of essays that included observations on “the great American brown bag” and Levi jeans he found particularly beguiling. He rattled off a batch of pithy restaurant reviews, mauling no more than 40 percent of the chefs. He planned the family’s summer vacation in Canada with son Bobby, who oversees the real-estate holdings, determined precisely which balloons and motorbikes should be shipped to Egypt for his monthlong jaunt in February, haggled with son Kip over the price of art acquisitions, and complained about a late delivery. “Should we make known to him that this incurs not only your displeasure but mine?” asked Forbes. Replied a voice on the phone, “I think he knows that.” These Pakistani-art purchases were months overdue—with no correspondence, no invoices, and no signs of delivery. “Can we find the bungler or do I need to go to President Zia?” inquired Forbes.

His voice rarely rises in anger. It does not need to. As-



Freewheeling capitalism: *Forbes aboard a Harley-Davidson, one of his 68 motorcycles.*

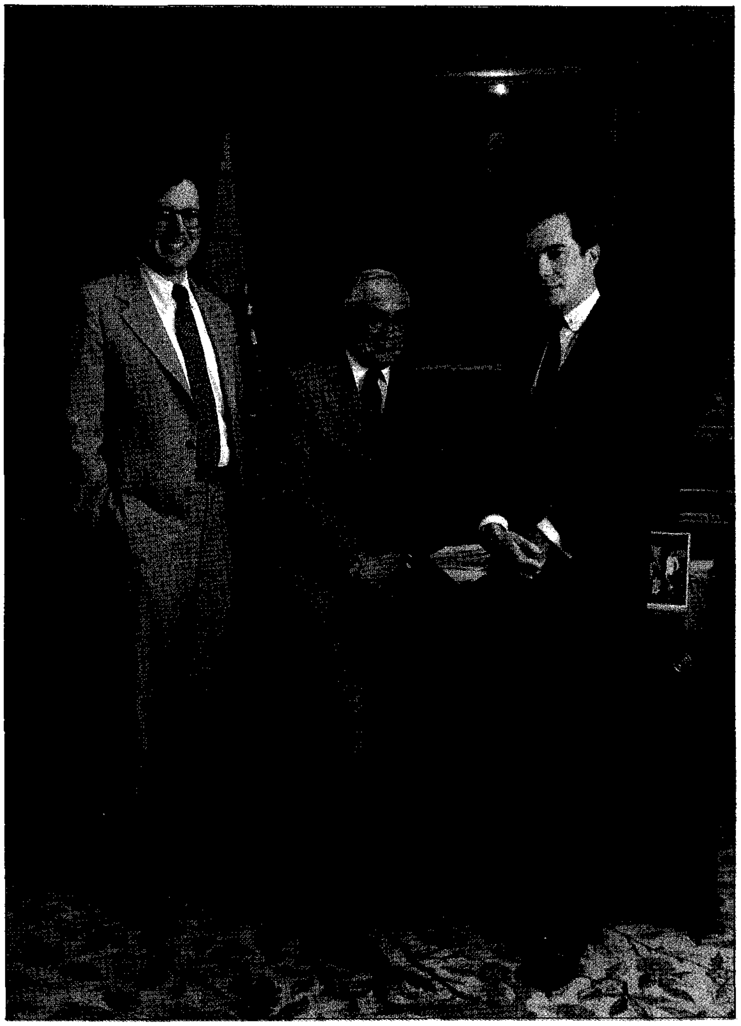
"...Who could be bored by a man who refers to his

sociates say that Forbes's most terrorizing visible symptom of wrath is a testy grimace of exasperation. That's when they all duck for cover. But even though Forbes was highly vexed by the frustrations of his morning and in considerable pain—he never admitted it and sneaked painkillers about the size of Empirin 3 only when he thought no one was watching—he still found the grace to dictate thank-you notes and send small gifts to three assistant surgeons and his floor nurses.

Forbes also turned down, with the concurrence of corporate-communications director Don Garson, a request for 60 minutes of his time for a syndicated TV show that would reach 40 million viewers. "It sounds like more of that 'rich man and his balloon' crap," said Forbes with a shrug. "Who needs it?" He did *not* confer with the legendary accountant Leonard Yablon, who, according to corridor gossip, came up with the idea of depreciating Malcolm's Fabergé eggs as office furniture. (Forbes scoffs at the story.)

After lunch, Malcolm bolted for Owings Mills, Maryland, to tape Public Television's *Wall $treet Week,* with Louis Rukeyser. Fifty minutes by car to Newark Airport, an hour in a chartered Merlin turbojet, 70 minutes in a limousine to the studio—and Malcolm's traveling companions were bushed. Not so the Chairman. When Rukeyser asked, "What's the most fun you have?" Forbes was giddy with eagerness to explain. "The most fun I have is opinionating," he replied. "Every morning I go to my desk ... and I start dictating editorials. It's a great—well, you're a perfect example. It's fun to have a lot of fat opinions and be able to express them, and no editor to say to you, 'You know, that has to go.' ... We're in the catbird seat, and you have to admit, it's a joy."

Even on the flight home, nearing midnight, Malcolm was still full of beans. When twitted about how out of character it was for a man of his ego to carry a briefcase with Louis Vuitton's initials all over it, he roared with laughter: "Yes, it's out of character, but this thing is indestructible. In 30 years, I've only had to have the zipper repaired three times."



Dynasty: *With sons Malcolm junior ("Steve") and Christopher ("Kip").*

There spake Malcolm the Thrifty—who brags about buying his books at discount prices from Barnes & Noble, purchases his shirts in London from Turnbull & Asser "because it's cheaper than New York," and once flabbergasted his weekend hosts in Maine's Northeast Harbor by insisting that their time-honored penny-a-point bridge stakes be reduced to a quarter of a cent. When Ben W. Heineman, the C.E.O. of Northwest Industries, Inc., took such exception to a story unflattering to his firm that he sent back the engraved silver stirrup cup (adorned with a stag's head from the crest of Forbes's Scottish clan) he'd received as a luncheon guest, Forbes erased the engraving so it could be used again. "Well, you know," he explains, "it's a good silver cup. We're not going to throw it away 'cause he's mad."

Tightfisted as Malcolm may sometimes seem, friends cite a generosity and thoughtfulness that can border on the princely. Author Fran Lebowitz relishes ballooning weekends in Normandy, complete with fireworks displays, folk dancers, *son et lumière* shows, hunting horns, and, one year, even the Whiffenpoofs. Lebowitz met Forbes after he wrote her a fan letter. "When my second book came out," she says, "he bought 100 copies and gave them to his friends." Alexander Pfotenhauer, the captain of Forbes's 126-foot yacht, the *Highlander,* reports not only bountiful Christmas bonuses but also a personal present from the Chairman, a painting that the captain had casually mentioned fancying a full year earlier. Henry Anatole Grunwald admires the extravagant sense of humor that inspired an impish Malcolm to assign the editor-in-chief of all Time Inc. publications—who sometimes comes across as a trifle pontifical—to the Cardinal's Suite at the Château de Balleroy. Decorated entirely in papal purple from bathroom to prie-dieu, the apartment made the guest feel, he recalls, "quite saintly." Adds Grunwald, "Of course, those parties aren't bad publicity for the magazine, either."

The tax advantages of Malcolm's frolics have led one analyst to calculate that in one year during which he enjoyed pre-tax earnings of roughly $30 million Forbes paid only $8,000 in income taxes. The Chairman dubs such allegations absolute flapdoodle. "I'm in the 50 percent bracket just like you," he snapped at a reporter. And besides, a *Forbes* brochure recently announced that the I.R.S. has disallowed tax-deductibility for the upkeep of the *Highlander* (cost: roughly $500,000 per year). Never mind: The parties will still reel on, with stewards skirling the bagpipes when they're not passing the lobster and champagne. So freely do libations flow, reports one Manhattan hack, that the fleet cabdrivers who answer their dispatchers' frantic wee-hour summonses—"Everyone to the Boat Basin, everyone to the Boat Basin"—complain of having to lift some guests into the taxis (from which they rarely emerge sober enough to provide anything much in the way of a tip).

IF *Forbes* IS CURRENTLY the best of breed—as many business executives assert—some of the credit should go, as Malcolm ungrudgingly admits, to the "bril-

friend Armand Hammer as 'a twinkle man'?..."

liance" of editor James W. Michaels. On staff since 1954, Michaels, 62, is a self-effacing professional so admired in the trade that *Forbes* alumnus Norman Pearlstine, newly elevated to managing editor of the *Wall Street Journal,* calls him "as smart an editor as I have ever worked with." *Forbes's* resistance to "running with the lemmings," says Pearlstine, "made it a very refreshing place to work." For example, while competitors ran rhapsodies on the recent success of real-estate syndicates, *Forbes* asked, in a December 19 cover line, WHEN WILL THE BUBBLE BURST? But the fiascoes are flamboyant, too. In November of 1980, a cover story illustrated with Rembrandt-style portraits of the directors of Royal Dutch Shell trumpeted their gains on Exxon in earnings; as the issue hit the stands, Shell's profits dropped 60 percent. "They may be very wrong or they may be very right," observes a veteran business journalist, "but they *do* affect investments." (A 1973 cover on Avon knocked the stock from 100 to 30.)

Lift-off: *For a 1982 balloon festival, Forbes created a replica of his château.*

Some C.E.O.'s never forgive. Illinois Central's Bill Johnson refuses to discuss the betrayal in print of what he viewed as a personal friendship. Ben Biaggini, of Southern Pacific, characterized in an August 1982 cover as having been at the helm too long, "was very nasty about the whole thing," recalls Malcolm. "But I'm sorry, he's a nice guy." Biaggini, whose company profile was headlined DOOMED?, terms the story "grossly unfair. Moreover, it proved to be wrong. When the stock went from 36 to 25, I immediately bought another 1,000 shares for myself. In 1983, it went up to 88. I doubt seriously that Malcolm is losing any sleep over my friendship." "It's part of this business," replies Forbes with a note of what sounds like actual—or artful—sadness. "Occasionally it hurts both ways. You can't spend the time we do at luncheons and aboard the *Highlander* and not develop friendships. That doesn't mean the friends don't lay corporate eggs. But our function in the magazine is to deal with and evaluate management."

ON OCCASION, SOME STAFFERS FEEL, FORBES'S evaluations of friends are a bit too friendly. Paul Blustein, now in Washington for the *Wall Street Journal,* wrote a story in 1979 on Itel (a conglomerate leasing everything from computers to boxcars) that pointed out, as Michaels recalls, "some of their weaknesses, even though they were flying high and kind of a glamour company. Malcolm happened to know the C.E.O. and thought the piece was much too negative." Under Forbes's pencil, it became far less so. "I liked the [original] story," continues Michaels, who is credited by Blustein with saving some of its bite. "I like any tough story. And Paul was right. The company went into Chapter 11, and [C.E.O.] Peter Redfield was out." According to Blustein, the "usual Forbesian adjectives like 'competitors were outraged' were downgraded to 'competitors were miffed,' " and "all the gratuitous insults had been removed." Still, Blustein hung in until the story came out—with still further deletions. "Malcolm specifically insisted on changing a paragraph that dealt with Itel's marketing practices, which later turned out to be documentably true. That's when I decided to quit."

By the time Blustein resigned, *Forbes* was already becoming a magazine whose goodies were hard to relinquish. It had stopped being the *National Enquirer* of financial journalism and by 1976 had inaugurated enough attempts at serious reporting to win its first major award for quality: a Loeb, for distinguished business and financial journalism, from U.C.L.A. Niggardly salaries and benefits have soared. Today, an experienced writer earns $50,000 a year on *Forbes,* and while pensions are not the most generous in town, the company matches up to 10 percent of an employee's contributions to an incentive savings plan. Because *Forbes* runs an average of 30 features per issue (versus about 10 for *Fortune*), scuttlebutt in the financial community alleges that yearly raises and, indeed, even continued employment are measured in published column inches added up each year by

Michaels's executive assistant, Harriett Miller. Not so, insists Michaels. "Raises depend on productivity, and that is defined by quality, not quantity."

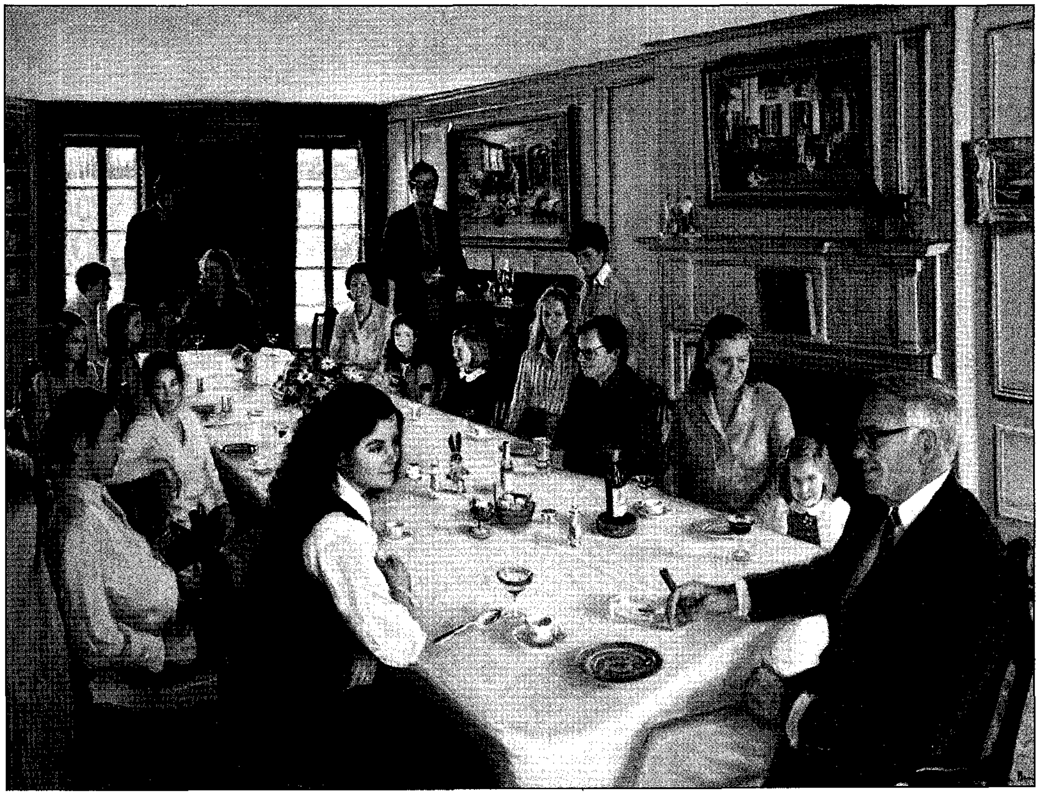
Hogwash, contends an ex-*Forbes*er now happy at a lusher publication, which doubled his salary, tripled his vacation time, and cut his work load in half. "*Forbes* magazine is a throwback to an antique era of capitalism," he says. "One is a family retainer. You're not going to get a share in the profits of your labor any more than a feudal servant did. Every penny goes into one man's pocket." Still, *Forbes* has its ways of hanging on to talent. There is a holiday on that Friday or Monday closest to the Chairman's August 19 birthday. "I decided they should be happy working for *Forbes* at least one day a year," he explains. Even Blustein applauds Michaels's practice of giving "battlefield promotions"—as he did, along with "a big fat raise," when Blustein handed in a particularly succulent story. Explains Michaels, "I want to show the young people on this magazine that opportunities here are wide open."

In many ways, they are. Eighty percent of the story ideas originate with a writer, then are reported, researched, and finished by the same person. This is increasingly a rarity in 1980s journalism and one about which *Forbes* alumni wax unblushingly nostalgic. One of them, Frank Lalli, now with Time Inc.'s Magazine Development Group, praises the freewheeling ways at *Forbes.* "There are no turfs there," he says. "If you come up with an idea, you can just go ahead and do it. For example, I did a cover on Sears. I didn't know enough about marketing, and Ken Schwartz, a senior editor, gave me his contacts and his expertise. On another magazine, he could have had a turf to protect and made my job very difficult. That's the kind of place *Forbes* was. You felt you could go anyplace in the world and do any kind of story that made sense."

As *Forbes*'s circulation has exploded, so, less dramatically, have those of the competition. Several Time Inc. insiders credit the recent successes of *Forbes* with driving *Fortune* both biweekly and sprightlier and *Business Week* into a newer, jazzier format. *Fortune* publisher Edward Patrick Lenahan sees the changes differently. "With Vietnam and Watergate behind us," he says, "the big story in the United States has been the economy. That has muchly favored, in my opinion, the *Wall Street Journal, Fortune, Business Week,* and *Forbes.* I think one reason those particular publications did so well in advertising had to do with the fact that they naturally attract a well-educated, moneyed audience. And as inflation started whipping along, all of a sudden people who were marketing things—consumer items, for instance—decided, 'Oh my God, the only people who can afford that stuff are those kinds of people.' "

Fortune's editor, William Rukeyser, regards Malcolm as "a delightful fellow and a friend. But possibly the air up in the balloon is getting a little thin. He deserves tremendous credit for improving *Forbes.* It is now a highly competitive publication in many ways. But I do not regard it as a deeply reported, serious, authoritative business magazine."

Lou Young, editor of *Business Week,* agrees, and lists other problems with the Forbes approach. "Malcolm will use the magazine for two purposes that I as a journalist have trouble with: to protect his friends and to attract advertising." Although Young declines to divulge examples, one of his key salesmen charges that shortly after RCA canceled an advertising contract with *Business Week* in pique over an unfavorable story on C.E.O. Ed Griffeth, Malcolm scheduled a cover extolling Griffeth's virtues to grab the abandoned business.


Down home: *A portrait of the family at the Far Hills, New Jersey, estate.*

While competitors dwell on *Forbes*'s shortcomings, admirers seem to share a consensus on its virtues. For one thing, no *Forbes* aficionado was surprised last May when the Dow Jones Retrieval Service—largest of the world's information-on-demand services—chose the Forbes 500 over the Fortune 500 for its data bank. Why? Because the Forbes 500, unlike *Fortune*'s, includes service companies such as A.T.&T., Citibank, and Sears along with leading industrials—providing a much broader range. What is known in magazine circles is that *Fortune* kicked up a stink at the rebuff; what is not known is whether its decision last May to create a separate listing of 500 service companies as a companion to the Fortune 500 was the result of long-term planning or a desperate response to a *fait accompli* by the competition. Inside sources say that *Fortune* biggies were cataleptic at the Dow Jones decision.

Fortune is further upset by *Forbes*'s decision to run its list of the country's 400 richest individuals as a separate issue. As of June 30, 1983, *Forbes* had a circulation of 718,970 and ad revenues of $35,507,682. *Fortune,* also a biweekly, had a circulation of 700,360 and advertising revenues of $43,578,241, while the weekly *Business Week*'s figures are

Painting by Julian Barrow, from the Collection of Malcolm S. Forbes.

doesn't mean friends don't lay corporate eggs'..."

855,590 and $71,777,140. *Fortune* claims that by running the 400 richest as a special edition, adding a twenty-seventh issue to the 26 both magazines normally published, *Forbes* was reaping an unfair advantage in circulation and advertising. While *Fortune* fumes, *Forbes* gloats. Especially Malcolm, whose tippy-toe treatment of himself as last and least of the 400 richest was delicate enough to have been drafted in Chinese: "As for my net worth," wrote the Chairman, "it's very simple: The I.R.S. will estimate it one way, my heirs another." Asked—by himself—if there was anything Malcolm Forbes couldn't afford to buy, he replied, "The *Wall Street Journal* or Time Inc."

Not that he really covets either. Forbes boasts that *Business Week* and *Fortune* "are now our imitators," and says he has already won the readership he wants. That readership embraces the likes of Carl Spielvogel, chairman and C.E.O. of Backer & Spielvogel advertising (whose accounts include Miller beer and J&B scotch)—who terms the magazine "extraordinary" and describes Malcolm as a man whose theme song should be Sinatra's "I Did It My Way"—and attorney Bruce Haims, a partner at Debevoise Plimpton. "What he writes is a personal statement," says Haims, a subscriber for eleven years, "but there is also a lot of first-class, concrete information. *Forbes* is personal without being biased. I think it's wonderful how they can pack so much data into such brief articles." Then there's I.B.M.'s John Opel. "Malcolm doesn't always say what I want him to say about I.B.M.," concedes its C.E.O., "but on balance I think he's a good reporter, and he's objective."

In addition to praising Forbes as a journalist, Opel has warm words for him as a parent. "It wasn't the easiest thing in the world for those boys to grow up in the shadow of such a strong, dominant man and then agree to enter the family business," Opel observes. Louvie Pearson, a family friend, finds the preservation of the dynasty "extraordinary." In most families, she says, "all the children are at each other's throats." Pearson recalls sharing a 1960s flight to London with the Forbeses on their Convair 580, *The Capitalist Tool* (also, by no coincidence, the motto of Malcolm's magazine). "The boys had terrible long, greasy, stringy hair and god-awful clothes. Tim was even wearing an earring. Most parents couldn't keep their mouths shut in those days. But Malcolm and Bertie never said a word. She is the big anchor in the family. Somebody who's up in a balloon all the time needs an anchor."

FORBES, AS A RESULT OF HIS OWN STRUGGLE FOR control of shares in the magazine his father founded, believes that equal subdivision of assets ruins great families. Thus, Malcolm has willed 51 percent of *Forbes* voting stock to his eldest son, Steve. Steve is "brilliant," according to his father, who had three other sons upon whom to confer the succession. "I didn't foresee that Steve was going to be such an able fellow," says Forbes. Indeed, as a youngster, Steve's academic record was uneven, but he turned seriously to journalism at Princeton, where he founded a quarterly business magazine. At first, Malcolm was skeptical. "Then," says Steve, "when he saw that I was determined to go ahead with it, he became supportive." Forbes purchased an ad for roughly $2,000 and wrote to some C.E.O. friends boosting Steve's fledgling publication. Wholly financed by advertisers, *Business Today* reached a very respectable 200,000 subscribers.

As a father, Malcolm was generous with spankings and Spartan with allowances. "Ours were always under what most people were getting," says Steve, "but if you had something you really wanted to do, that you could make a case for, he'd be very supportive. He was very sensitive to the fact that when you become adolescent you are becoming your own personality. That you are testing parents. That how you dressed or wore your hair wasn't very important. He could distinguish between peripheral matters and matters of character and responsibility."

Steve's three Wise Owl awards, and what is acknowledged by both professional peers and underlings to be a most conspicuous—if understated—gift for financial journalism, long ago soothed fears for the fortune of *Forbes*. Says Chairman Malcolm, "I know he's an infinitely abler analyst than I am, than most are, and I think that in terms of ability he's earned tremendous respect in the business community. So I see him as being, if I may put it modestly, a considerable improvement."

Well, maybe. But then there's the next generation to ponder. All four of Steve's youngsters are girls, which accounts for the ceramic tray in Malcolm's office—given by his granddaughters—that proclaims, "The best man for the job is often a woman." Is there already jockeying for position in the Malcolm-junior ménage? No, says Steve with a laugh. The oldest are twins, age ten, more interested in their sticker collections than in journalism. "They are too young to realize that one of them may be running *Forbes*—assuming there is a business to run by the time I pass from the scene. I may end up doing what King Lear did, carving the thing up and making a great big mess," adds the soft-spoken, diffident heir to America's most flamboyant fortune.

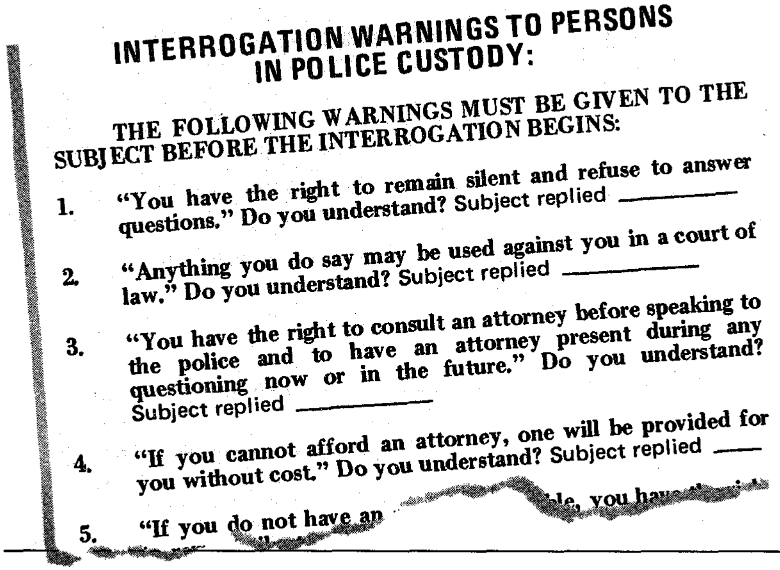
BUT, FOR THOSE WHO MAY ONE DAY MISS MALCOLM'S panache, much of it has been preserved on film. There are movies of Forbes motorcycling through the U.S.S.R. with a streamer proclaiming CAPITALIST TOOL flying behind his bike. Better still, there's the trans-America balloon trip he took with his sons Tim and Bobby. Before nearly drowning in Chesapeake Bay (a crab fisherman's boat saved them), Malcolm came close to being shot by an Illinois farmer who thought he was a Martian invader. He also smashed up four automobiles parked in Gurley, Nebraska—where the school declared a holiday so its kids could witness the Chairman in action. "Imagine those car owners explaining to their insurance agents that they'd been damaged by a hit-and-run balloon," said NBC correspondent Jack Perkins, who tracked the flight. (Forbes paid the repair bills.)

Best of all, there is *The Yin and the Yankee,* a movie of Malcolm's 1982 motorcycle and balloon trip through China filmed by a man once so outraged by a *Forbes* article on his company that he ordered his lawyer, Louis Nizer, to call with a thinly veiled threat of a suit. But Armand Hammer forgave and forgot the 1971 story depicting him as over-age and failing. In fact, he and Malcolm became such friends that Hammer opened doors to China for Forbes when neither Richard Nixon nor Henry Kissinger was able to do so. The movie is a brilliant tour of a rural China never before filmed by foreigners. Motorcycling across 1,500 miles, Forbes begged, bargained, and cajoled, to no effect, for untethered ballooning. The authorities were evidently convinced Malcolm's motives were more than touristic. Finally, high above Peking, the knots on the rope holding him to the ground somehow slipped loose and there was Chairman Malcolm in glorious free flight. With Chinese security police in apoplectic pursuit, Forbes finally drifted to earth in a military field, where, as he later told the press, "we waited while the Red Army decided if we were to become permanent guests of the state."

Happily, Forbes was released by his nonplussed hosts. What a boring next few decades it would be without periodic readouts on his high-handed, high-priced, and hugely hilarious adventures.

The D.A.s' War on 'Technicalities'

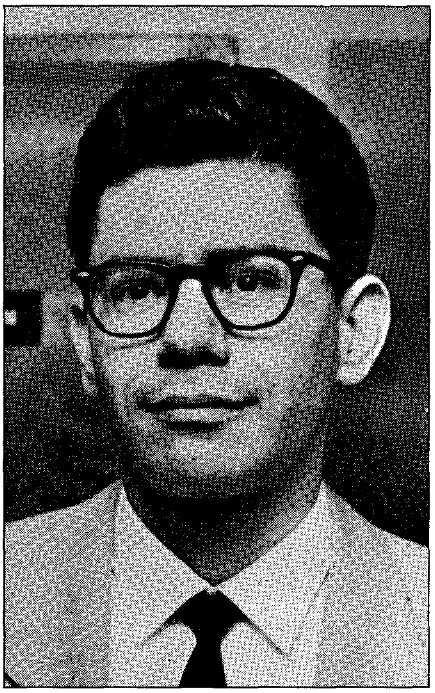
By Robert Keating



INTERROGATION WARNINGS TO PERSONS IN POLICE CUSTODY:

THE FOLLOWING WARNINGS MUST BE GIVEN TO THE SUBJECT BEFORE THE INTERROGATION BEGINS:

1. "You have the right to remain silent and refuse to answer questions." Do you understand? Subject replied ________
2. "Anything you do say may be used against you in a court of law." Do you understand? Subject replied ________
3. "You have the right to consult an attorney before speaking to the police and to have an attorney present during any questioning now or in the future." Do you understand? Subject replied ________
4. "If you cannot afford an attorney, one will be provided for you without cost." Do you understand? Subject replied ____
5. "If you do not have an le, you have



Ernesto Miranda: *His 1966 rape case gave rise to the now standard warnings.*

Rethinking the Rules for When Cops Blunder

THE WOMAN STEPPED OUT OF the late-night shadows and waved down a patrol car cruising a quiet street in Bayside, Queens. She told the two officers that she'd been attacked—raped at gunpoint by a tall black man wearing a dark jacket with the words "Big Ben" emblazoned in yellow letters on the back. Climbing into the car, she guided the cops, Frank Kraft and Sol Scarring, to a nearby all-night A.&P. into which the suspect had disappeared.

While his partner radioed for help, Kraft searched the store and spotted "Big Ben." After a chase, he caught him at the end of an aisle in the back and ordered him to put his hands over his head. Quickly, four other officers arrived. Guns drawn, they surrounded the suspect while Kraft frisked him and cuffed his hands behind his back. Apparently out of danger, the policemen put their guns away, and Kraft turned his attention to Big Ben's empty leather shoulder holster.

"Where's the gun?" Kraft asked.

Nodding toward a stack of Wisk liquid-soap cartons, Big Ben answered, "The gun is over there."

Kraft reached into the top box and pulled out a loaded .38-caliber snub-nosed revolver. Then he took a little card out of his wallet and read Big Ben the *Miranda* warnings—the traditional statement of a suspect's rights, including the right to remain silent and the right to consult a lawyer.

That was September 1980. Benjamin "Big Ben" Quarles has never been brought to trial for the events of that night, and, indeed, he may never be. The rape charges were dropped because the woman never came to court. The remaining charge—for illegal possession of a gun—at first seemed ironclad: Five policemen had seen Quarles reveal the weapon. But in April 1981, State Supreme Court Judge Nicholas Ferraro ruled that Officer Kraft had violated Quarles's constitutional rights by questioning him *before* reading the *Miranda* warnings. Therefore, Judge Ferraro said, the evidence obtained couldn't be admitted at trial. And without the evidence—in particular, the gun—there is, in effect, no case against Ben Quarles.

Quarles's prosecution is a textbook example of the way a suspect can go free because of legal "technicalities." The case is far from over, however. Queens District Attorney John Santucci has appealed to the United States Supreme Court, which last week heard arguments in that case and a handful of similar appeals—each hinging on evidence suppressed by the lower courts. Together, these cases are the building blocks for a major assault on the biggest "technicality" of them all. In fact, many lawyers think that this term the Supreme Court may carve a huge hole in the body of laws that over the last 25 years has transformed the way the police treat criminal suspects.

AT ISSUE IS THE SO-CALLED EXCLUSIONARY rule—a court-created law that prohibits prosecutors from using evidence obtained illegally. The idea is to protect certain public safeguards that were spelled out in 1791, when the Bill of Rights was added to the Constitution.

Photograph: A.P./Wide World.

Specifically, the rule applies to violations of the Fourth Amendment right to be safe from unreasonable searches and seizures, the Fifth Amendment right not to be compelled to give self-incriminating statements, and the Sixth Amendment right to counsel.

The theory of the rule is quite simple. As former Supreme Court justice Potter Stewart once put it, the rule forces the authorities to respect the Constitution in the "only effective available way—by removing the incentive to disregard it." Theoretically, for example, the police have no reason to break into someone's home in the hope of finding incriminating evidence; under the exclusionary rule, nothing found in that manner can be used in court.

Its defenders consider the rule a bulwark against police-state tactics. "If the exclusionary rule were abolished, it would be the law of the jungle," says Yale Kamisar, a professor at the University of Michigan Law School. "However you got [the evidence], if it were reliable, you could use it."

Critics of the rule, on the other hand, are appalled that the law allows a criminal to go free just because an officer has blundered. "A criminal trial is not some kind of game in which it's necessary to give the defendant—even if unquestionably guilty—a sporting chance to win," says Deputy Solicitor General Andrew Frey, who helped write a brief for the federal government supporting Santucci's position.

None of the prosecutors with cases before the Supreme Court this term is arguing that the exclusionary rule should be scrapped entirely. But Santucci and several of his colleagues are claiming, among other things, that when an officer acts in good faith—with no intent to violate the suspect's rights—the evidence should be admissible at trial. Many defense lawyers worry that this exception would virtually swallow the rule altogether.

The battle in the Supreme Court comes at a time when support for the rule (which never had much of a constituency outside of civil-libertarians and defense lawyers) has fallen to what's probably an all-time low. Lawmen are frustrated by the intricate network of exceptions and shadings that judges have added over the years. "Technicalities" are widely blamed for the crime-rate explosion. President Reagan has labeled the exclusionary rule "absurd" and actively campaigns against it. One bill in Congress would substantially cut it back; another would abolish it entirely. And even Chief Justice Warren Burger—who is presiding over this term's exclusionary-rule cases—has complained about "the high price it extracts from society—the release of countless guilty criminals." In short, it's fair to say that in *New York* v. *Quarles*

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“. . .One Iowa case has been in court since 1968. . .”

and its sister cases, the exclusionary rule itself is going on trial.

FOR ALL THE DISSENSION AND dispute it's caused, the exclusionary rule arrived on the American scene 70 years ago with remarkable unanimity. At the time, police techniques were sometimes little short of authorized thuggery. Suspects were beaten into confessing; “suspicious-looking” characters were stopped on the street; houses were invaded and ransacked in the search for incriminating evidence.

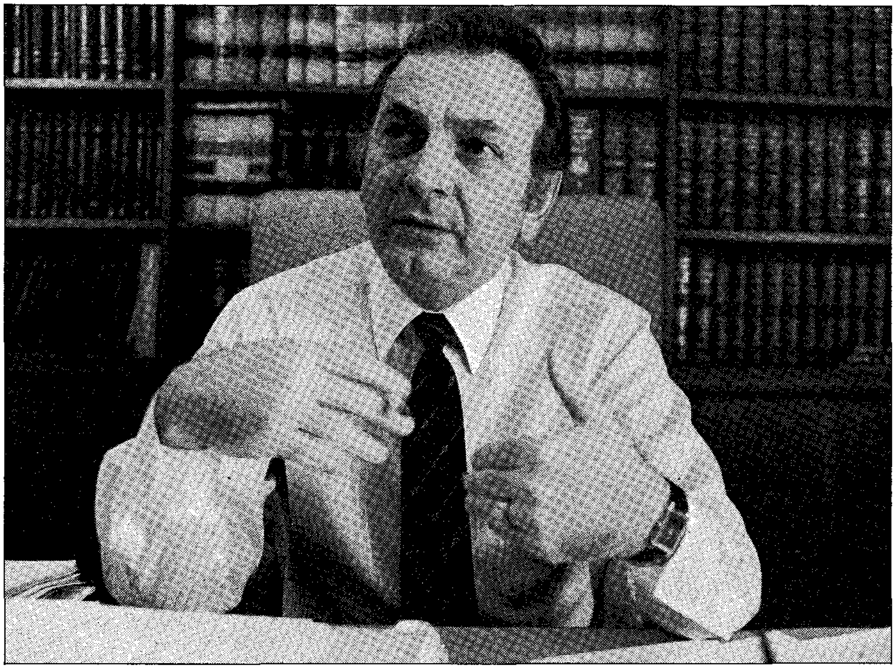
One house that was invaded belonged to Fremont Weeks, a young delivery clerk for a Kansas City company. Without a warrant, police broke into his home and went through his papers. In the process, they came up with evidence used to convict him of running an illegal lottery through the mail, a federal offense. His case, *Weeks* v. *United States,* was appealed to the Supreme Court, and in 1914 the court overturned the conviction, ruling that the police action had violated the Fourth Amendment. What's more, as Andy Frey explains, the justices “looked out over the land and said, ‘It's no use saying that the Fourth Amendment prohibits these things; the police aren't paying any attention to us.’ ” So they ruled unanimously that all federal courts must exclude from trial any evidence seized unconstitutionally.

The *Weeks* decision was attacked by some scholars and law-enforcement authorities, but it never stirred up much interest with the public. The ruling applied only to the federal courts, after all, where its reach was largely limited to federal agents of one sort or another. Local police—the vast majority of lawmen—weren't affected, since their cases usually ended up in state court. Stories about police misconduct continued to be commonplace.

Then, on May 23, 1957, twelve Cleveland police officers surrounded the two-family house where a woman named Dolly Mapp lived. The cops said they wanted to look for a bombing suspect. Mapp refused to admit them. Without a warrant, the cops broke in, handcuffed Mapp to a banister, and tore through her home. When the bombing suspect wasn't found, they went through her papers, cabinets, and luggage, finally coming upon a trunk in the basement containing obscene materials. Dolly Mapp was convicted of possession of “lewd and lascivious books, pictures, and photographs.” She appealed her case to the Supreme Court.

In the spring of 1961, the court decided to “close the only courtroom door remaining open to evidence secured by official lawlessness,” and applied the exclusionary rule to the states. Suddenly, every law-enforcement officer in the country had to adhere to it. The public uproar increased dramatically and objections mounted through the 1960s as the Supreme Court, under Chief Justice Earl Warren, further expanded the protections for criminal suspects.

One case in particular stood out: Ernesto Miranda, a 23-year-old Mexican indigent, was convicted of the kidnapping and rape of a mildly retarded eighteen-year-old girl in Phoenix. Miranda, a junior-high-school dropout, sealed his fate after two hours inside the interrogation room at the Phoenix detective bureau when he signed a prepared confession. It was later used against him at his trial. Miranda's lawyer appealed, arguing that his client's confession had been involuntary, and that he'd had no idea of his rights. Chief Justice Warren wrote the opinion himself and read it to the court on June 13, 1966. The confession had to be excluded because “it is clear that Miranda was not in any way apprised of his right to consult with an attorney and to have one present during interrogation, nor was his right not to be compelled to incriminate himself effectively protected in any other manner.” Warren's opinion became the basis of the now standard *Miranda* warnings.


Queens D.A. John Santucci: *“We virtually try every case three times.”*

With this, the Warren Court had rewritten, in a period of five years, the relationship of the police and prosecutor to the criminal suspect. But the signs of the emerging dispute were already present: Unlike the unanimous decision in *Weeks,* the justices split six to three on *Mapp* and five to four on *Miranda*—a divisiveness that continues to be reflected both in court and out today.

“The exclusionary rule results in a complete distortion of the truth,” writes Judge Malcolm Wilkey, of the U.S. Court of Appeals for the District of Columbia. “Undeniable facts, of the greatest importance, are forever barred.”

“I don't have a lot of patience with that argument,” responds Susan Herman, a professor at Brooklyn Law School. “The rule's not hard to comply with. If they're not giving *Miranda* warnings and getting search warrants at this point, it's their fault. They can't complain.”

THE LAW SEEMS CLEAR enough: Get a warrant. Give the warnings. But in its 70-year history—and particularly since the *Mapp* decision—the exclusionary rule has splintered into so many modifications that today its application is troublesome, confusing, and time-consuming. New York City has even set up a 24-hour hot line so police in the field can call to get advice on the legality of an action. “But that cop can't say to the guy with the gun, ‘Wait just a minute while I go make a phone call,’ ” says Thomas Slade, assistant commissioner for criminal justice at the Police Department. “The call is usually made after the act.”

The overworked criminal courts have strained to accommodate the new body of law. “Because of the exclusionary rules and the way they are applied,” says

Photograph by Don Hamerman.

District Attorney Santucci, "we virtually try every case three times."

Judge Wilkey reports that 22 percent of the cases in his court involve exclusionary-rule arguments, most revolving around search-and-seizure issues. In some of these, the distinctions are fine, and even mysterious. The container rule, for example, recognizes a "reasonable expectation of privacy" for a pocketbook, but not a paper bag. The rule of standing allows evidence obtained unconstitutionally from one person to be used against a second person. Why? Because the rights of the second person haven't been violated. Rules for the search of cars are even more muddled, spawning countless appeals.

Perhaps the record setter for tying up the courts, however, is *Brewer* v. *Williams,* a Sixth Amendment case that's journeyed up and down the judicial system for fifteen years, three times being appealed to the Supreme Court. The case started in December 1968, when an escaped mental patient named Robert Williams turned himself in to the police near Des Moines, Iowa, in connection with the murder of a ten-year-old girl. Williams was given his *Miranda* warnings three times, and he spoke to his lawyer on the phone. He assured the police that he would tell what had happened when they reached Des Moines and were joined by his lawyer. On the drive there, however, a detective questioned Williams, who broke down, made incriminating statements, and led the police to the little girl's body.

For nearly a decade, *Brewer* v. *Williams* was argued in state and federal courts on the question whether to exclude the evidence of both Williams's statement and the girl's body because his right to counsel had been violated. In 1977, the Supreme Court suppressed both and sent the case back to the local court for trial. Last week, the justices heard arguments in the *Williams* case again. The issue now is whether the body can be admitted under the exclusionary rule's exception for "inevitable discovery"—the presumption that authorities would have found the body anyway. No matter how the justices rule, the case will go on. "If they overturn it, it'll get retried," says Iowa Assistant Attorney General Richard Cleland. "If they affirm, there are another half-dozen issues still to be resolved in the lower courts." When you "cloud up the law so much," he adds, "justice seems to get lost."

WILLIAMS IS AWAITING the outcome of his case inside the maximum-security prison in Fort Madison, Iowa. Like Ernesto Miranda and most other suspects who successfully raise the exclusionary-rule violation, he may never actually be freed because of the "techni-

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cality." The number of criminals who actually *do* go free because of the rule is central to the debate. But, for a number of reasons—principally the shortage of competent surveys—there's little empirical evidence to bolster either side.

A 1979 General Accounting Office study reported that motions to suppress a confession were filed in 4.4 percent of the 2,804 federal cases studied, and motions to suppress evidence because of search-and-seizure violations were filed in 10.5 percent. Focusing on the search-and-seizure cases, the study found that defendants were less likely to be convicted if evidence was excluded, but that exclusion occurred in only 1.3 percent of the cases—that is, 36 out of 2,804. And of 9,400 potential cases that prosecutors screened for trial, only 17 of the 4,324 that were dropped were dropped because of Fourth Amendment problems.

A 1982 study of state cases in California came up with different results, however. The study, by the U.S. Justice Department's National Institute of Justice, reported that the exclusionary rule has "a substantially greater effect on state court cases than the GAO study indicated it had on federal cases." The National Institute figures showed that 4.8 percent of felony arrests were rejected for prosecution because of the Fourth Amendment exclusionary rule—"12 times the rejection rate reported in the GAO study." Why such a difference? The researchers said the explanation might lie in the large number of drug cases—almost inevitably involving searches and seizures—at the state level. The California study also came up with interesting findings on repeaters: 45.8 percent of 2,141 defendants not prosecuted for felonies in a two-year period were rearrested within two years and accounted for 2,713 new crimes.

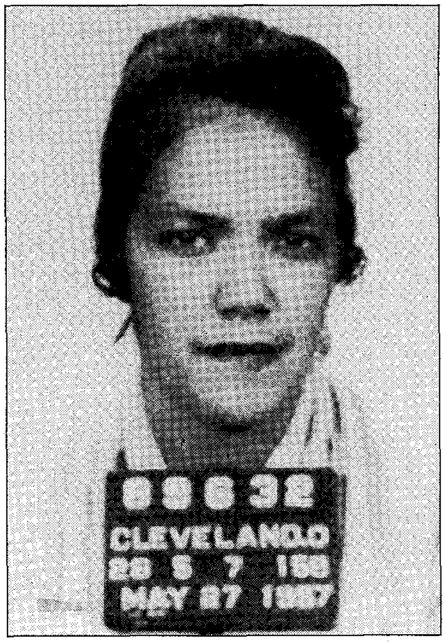
Given the elusiveness of criminal-justice statistics, however, it's hardly surprising that neither study is considered definitive. "Everything we're talking about sort of moves when you push on it," says Tom Davies, of the American Bar Foundation, in Chicago.

The other side of the ledger—the number of police violations deterred by the exclusionary rule—is even harder to measure. But here, at least, there's general agreement: Almost everyone in criminal justice thinks police behavior has improved, and some of this is inevitably the result of the rule.

"If you compare 1983 with 1960, before *Mapp* was decided, there's been a tremendous change in police behavior," says Andrew Frey. Though the exclusionary rule helped bring this about, he thinks that its effect has been exhausted. "It's time for the rule to be rethought," Frey says.

"That's like saying the patient is getting better, so let's stop giving him medication," responds William Mertens, a University of Oklahoma law professor. "The problem is that violations *do* still occur." Professor Kamisar adds that for police "the question is not whether we're violating the law; the question is what can we get away with."

JUST AS OPPONENTS OF THE RULE trot out their examples of criminals who are freed to commit more crimes, so proponents of the rule have their stories of police abuses. One of the most troubling occurred four years ago in Harlem. In the early hours of an April Saturday, 50 shotgun-toting F.B.I. agents charged into the apartment building at 92 Morningside Avenue. According to a civil suit filed on behalf of the tenants, the agents went from floor to floor, crashing into several apartments, riffling through papers, forcing one woman to hoist her pajamas so they could see if she had a scar that would identify her as Joanne Chesimard, the escaped cop killer who was the object of their search. The agents didn't have a search warrant, only an arrest warrant for Chesimard, who wasn't there. "They completely terrorized the place," claims Richard Emery, a lawyer with the New York Civil Liberties Union, which is representing the tenants.



Dolly Mapp: *A landmark ruling.*

The well-publicized Peter Reilly case illustrates another point raised by many proponents of the exclusionary rule: that confessions made without a defense lawyer present can sometimes be tragically unreliable. In September 1973, Reilly, then seventeen, returned to his home, in Canaan, Connecticut, late one night and found his mother murdered. Police questioned him, got him to sign a waiver of his rights, then questioned him again for nearly 25 hours. In the end, he confessed. The next day, Reilly recanted,

Photograph: A.P./Wide World.

but the damage was done. For reasons that are obscure, Reilly's lawyer never challenged the confession. On the basis of it and circumstantial evidence, Reilly was convicted, and he spent three years in prison before new evidence substantiated his claim that he was somewhere else at the time of the murder.

Troubling as these cases are, they do represent extremes. In most exclusionary-rule cases, says Frey, "a reasonably well-trained cop doesn't know whether what he's doing is legal or illegal, and a bunch of judges, applying abstruse metaphysical principles a year later, are going to decide the question."

TODAY'S SUPREME COURT bears little resemblance to the one that wrote the landmark *Mapp* and *Miranda* decisions. The Warren Court addressed the rights of the accused in criminal proceedings with an unprecedented zeal. But only two justices from that era remain—William Brennan, who backed the exclusionary rule in both *Mapp* and *Miranda,* and Byron White, who was appointed after *Mapp* and dissented in *Miranda.* Since the departure of Warren, in 1969, the Court's opinions on criminal justice have turned notably conservative under the leadership of Chief Justice Warren Burger. And by the end of last term, the justices had reached out for enough exclusionary-rule cases—a number of them involving good-faith arguments—to ensure that the debate that has spanned two decades will come to a head.

Simply put, the good-faith exception to the exclusionary rule would allow "tainted" evidence to be used in a trial if the police officer had made a "reasonable mistake" in committing the unlawful act. In the *Quarles* case, for example, Officer Kraft says he thought he was taking proper precautions in questioning Quarles about the gun before reading the *Miranda* warnings. Santucci is arguing that even if Kraft was wrong the mistake was reasonable and the evidence should be admitted.

Another good-faith case before the Court this term illustrates the issue more dramatically. In *Massachusetts* v. *Sheppard,* a murder case, the police had gone to a judge and obtained a warrant to search the home of a man suspected of killing his girlfriend. They found incriminating evidence, and the man, Osborne Sheppard, was charged. It later turned out, however, that the warrant issued by the judge had been faulty; hence, the seizure of evidence was improper. Lower courts suppressed the evidence, citing the exclusionary rule, even though the police had thought they were doing precisely the proper thing in acting on the warrant.

Advocates of the good-faith exception point out that police can't be deterred by

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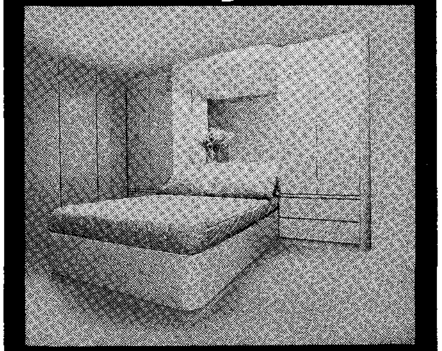

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the exclusionary rule if they don't know that what they are doing is wrong. In arguments before the Court last week, Barbara Smith, the prosecutor representing Massachusetts on the *Sheppard* case, maintained that the exception would restore some "proportionality" and ensure that the criminal-justice system "will not be impaired by the inflexible, mechanistic application of the exclusionary rule."

Many defense lawyers, however, argue that the good-faith exception would reward police ignorance. "You don't have to be a constitutional scholar to understand what is quite explicit in the Fourth Amendment," said John Reinstein, the lawyer for Sheppard.

Other observers worry that adopting the exception would open a Pandora's box. "Reasonable mistake?" asks Richard Emery. "What's reasonable? How are we going to define that?" And, indeed, in questions directed at the lawyers last week, the justices were clearly concerned about how to draw the line.

Nonetheless, the justices kept returning to the cost of the rule. During the *Williams* argument, for example, Chief Justice Burger suggested that no one in the case's long history has maintained that Williams is innocent. Given this, Burger asked, "Isn't there a strong social cost if, after all this judicial process, it should be determined that this clearly guilty defendant should go free for this grisly murder?"

THE SUPREME COURT WILL probably issue its rulings this spring. Until it does, Congress is unlikely to act on any of the exclusionary-rule bills that have been introduced, including one—backed by the Reagan administration—that would establish the good-faith exception. Three states, however, have already voted good-faith bills into law, and a number are also considering another proposed solution: eliminating the exclusionary rule, while establishing a right to sue the police for constitutional violations.

Caught in the middle of all this is a crime-weary public. The shifting opinion of the exclusionary rule is charted in the editorial column of the *Wall Street Journal*. In 1961, when *Mapp* was handed down, the *Journal* praised the rule. A decade later, the paper asked that the rule be re-examined. Finally, last winter, under the headline FAILED EXPERIMENT, the newspaper suggested that the court just forget about the proposed good-faith exception and simply abolish the exclusionary rule altogether.

That is not likely to happen. But by now the rule has become so symbolic that, as Professor Kamisar points out, almost any substantial cutback—such as the good-faith exception—will be seen as a major retreat. ■

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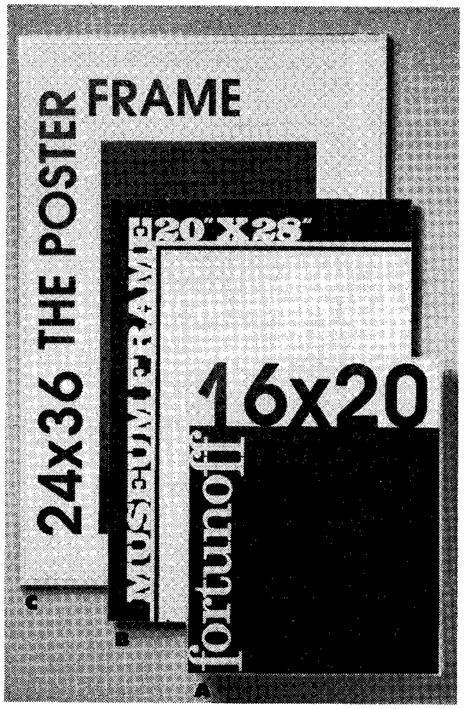

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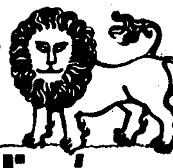

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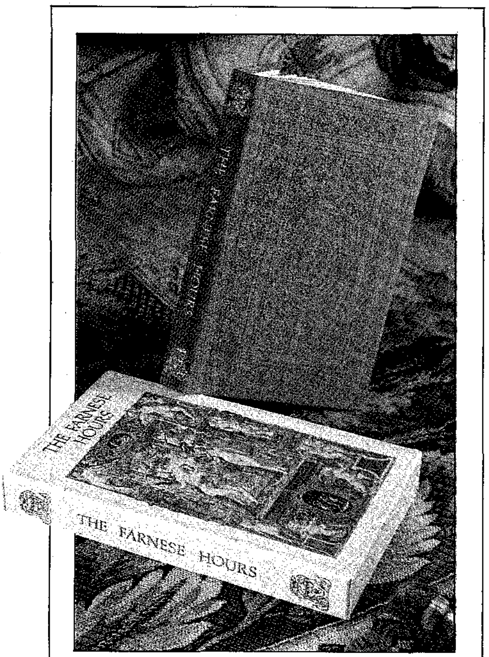

The Hour and the Glory

We've always been charmed by books of hours, although we never knew precisely what they were. Now, thanks to the Morgan Library's dazzling exhibition "Renaissance Painting in Manuscripts," we know they were devotional books to be read at specific times of the day, from Matins (the first of the canonical hours) to Compline (the last). Although the focus of the current show is on treasures from the British Library, the Morgan is displaying treasures of its own, notably the *Farnese Hours,* illuminated by Giulio Clovio and once considered the most famous book of hours of all (facsimile edition, $45).
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Gringo Star

These rugged cowhide satchels, used by Argentinean polo players to cart their gear, are said to have been the inspiration for Hermès's legendary Kelly bag. They inspire *us* to pack up our clothes and get away for the weekend. The smallest (about 20 inches across the bottom) is $145, the largest (about 27 inches across) $175.
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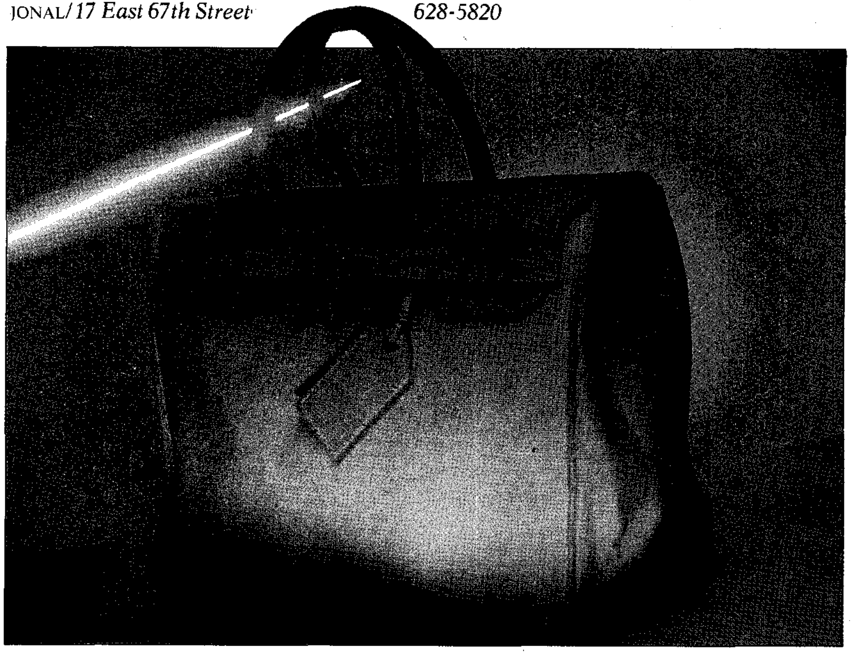

Rug Addiction

It's hard to believe that sailors and housewives would spend hours hooking these fanciful rugs—and then *walk* on them. We'd prefer to frame and hang the rare horse, the thirties-style cottage, or the modern-looking geometric. Random Harvest has about 75 of these creations, from $65 to $2,500, including two that are room-size.
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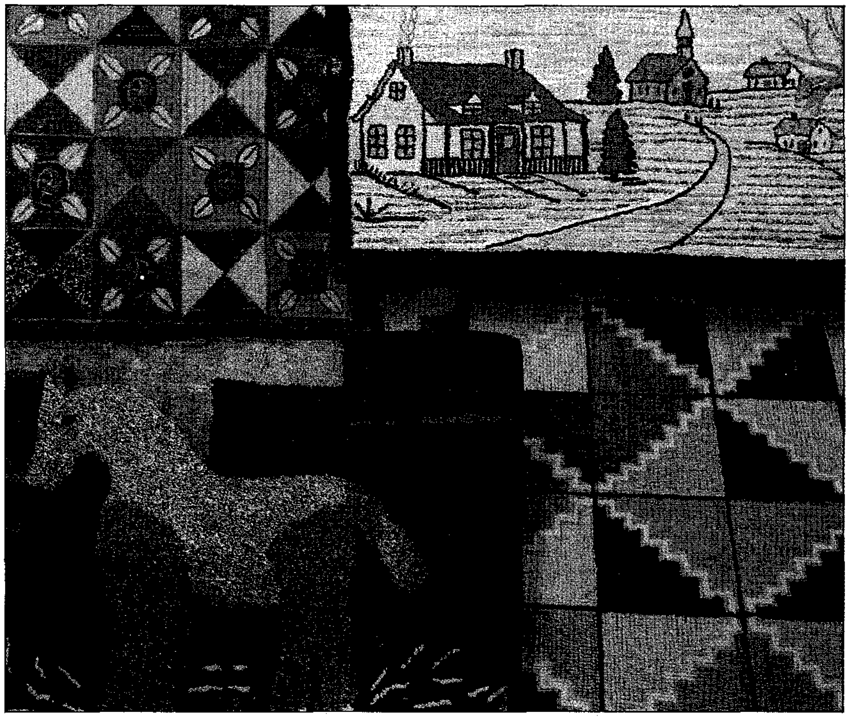
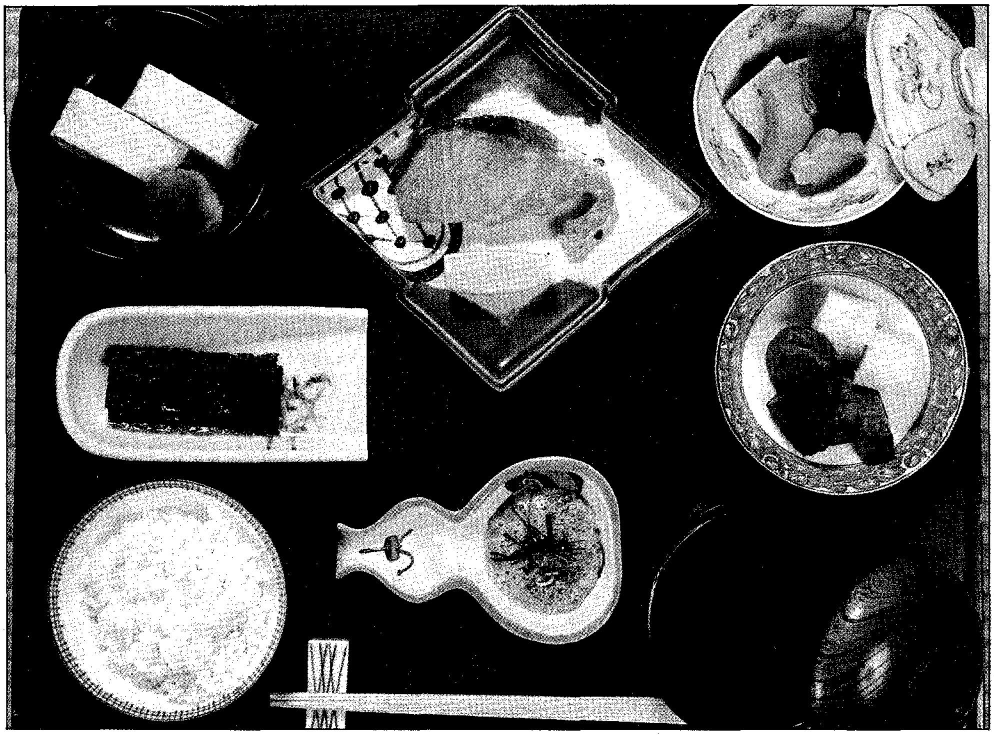


Photographs: top, Tohru Nakamura; center left, Maria Robledo; bottom, Victor Schrager.



Stop of the Morning

Breakfast at Hakubai, the restaurant at the Hotel Kitano, is as healthful as your morning jog, and far more elegant. First, there is a bracing miso soup, with tiny cubes of bean curd. Next, delicious broiled salmon; pickled vegetables, including cabbage and cucumber, and a plum; braised vegetables; little rectangles of seaweed; dashimaki, a wine-and-fish-stock-base omelet; and, upon request, fermented soybean sauce topped with egg, scallion, and chopped seaweed. But you needn't be only a weekend jogger: This fare is available seven days a week from 7:30 to 9:30 A. M. —**Colette Rossant**

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Hold Masters

Framers are quick to claim that their work is of museum quality, but Lawrence Shar has framed Manets for the Met, Hoppers for the Whitney, Sargents for the Smithsonian. Indeed, Julius Lowy, the 75-year-old frame company of which Shar is president, is famous for its restoration and regilding work. But it was only during a recent visit that we realized the sheer variety and beauty of the Lowy inventory. There in the old Firestone warehouse are walls hung with sample corners of 3,500 reproduction styles, as well as rooms filled with 7,500 period originals that range from non-secular Renaissance to ornate eighteenth-century French to Art Nouveau to forties and fifties modernist ($500 to $20,000). Oversize frames can be reduced here, small ones enlarged, but the emphasis, Shar says, is always on "preserving the integrity of the original work."

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Photographs: top, Daniel Quat; bottom, Wolfgang Hoyt/ESTO.

Television/John Leonard

'EMPIRE' STRIKES BACK

"...On the kinky, anxiety-ridden *Empire,* the humor is broad, but it appeals to the class struggle in me..."

Head of the class: *Patrick Macnee, the devilish chairman of the board on* Empire.

"GURGLES OF OUTFLOW," SAID SAMUEL Beckett. Although he wasn't talking about the new television season, he should have been. As the networks try each January to plug the holes they dug last September, the mind springs a leak. The void is gaining on us.

Let's start with Wednesday night, because there are three new situation comedies on Wednesday, a night—*Real People, Fall Guy, Dynasty, Hotel*—that needs all the help it isn't getting. Of the new shows, I like **Empire** (8:30 P.M.; CBS) best. Most people don't. According to A. C. Nielsen, of the 67 shows most people could have watched during the week that ended January 8, *Empire* ranked fiftieth. There is no accounting for most people's sense of humor, including my own, but *Empire* appeals to the class struggle in me. To be sure, the humor is broad. So, on occasion, is an ax. In the boardroom where the nerve-racked executives of the Empire conglomerate meet each week—to "speak bitterness" like a bunch of Chinese Communists—there is an oxygen tank and a tray of Valium instead of peppermint breath fresheners, and, taped to each place at the conference table, an airplane barf bag. These are needed and deserved.

Empire's chairman of the board is named Calvin Cromwell. (How much more Protestant-ethical can you get?) He is played to a devilish turn by Patrick Macnee, late of *The Avengers* and still in the pink, who tells his new vice-president, "Anxiety breeds excellence." The new vice-president—named, of course, Ben Christian, and nicely impersonated by Dennis Dugan, late of *The Rockford Files*—is in charge of being *good,* probably because his father was a union organizer. ("They beat him up," says Cromwell. "They broke his legs. They even blew up his car.... And you know what he did? He took the bus.") Everybody else at Empire is nasty, except, of course, the secretaries, who are Saint Bernards.

Of the nasties, my favorite is Daniels, chief of security. He is played by Edward Winter, late of *M*A*S*H,* where he was the gungest of hos in the C.I.A. Daniels has his engaging kinks. He worries too much about whether the workers wash their hands. He gives guns to his colleagues as Christmas presents. He describes one of his many enemies as "a little moth constantly nibbling at the blanket of our security. Let me *spray* him!" He is given to feverish free associations, after which words like "transvestite" pop out of his mouth. His relationship at Empire with the frost-faced Roland (Michael McGuire) looks suspiciously like T. E. Lawrence's relationship at Der'a with the perfidious Hajim Bey.

Otherwise, Daniels is just another one of Cromwell's Roundheads, a perfectly normal anti-Semitic capitalist pig. Broderick of Marketing (Dick O'Neill) drinks, but then, so does his secretary, who has her own bottle in her own drawer on the other side of his desk. (She also dyes his hair, to render him younger. "Your hair is dripping on your collar," says Cromwell to Broderick.) Willow of Sales (Richard Masur) takes courses in assertiveness training, and needs them to fend off his ferocious wife, Jackie (Christine Belford). Roland cheats on his wife and the company. Legal beagle Martinson (Howard Platt) murders an inventor who is suing the conglomerate for patent-napping. Except for gentle Ben and the Lord of the Fens, they all dream of a swimming pool, a tennis court, a shooting range, and "circular driveways where you don't have to turn around to get out."

What, you may wonder, does Empire *do,* besides stealing other men's labor? This shouldn't really matter. But there are, on Wednesday nights, a couple of hints: microwave widgets ("So a few people glowed in the dark"); air conditioners for Kuwait (somebody inflated the contract by a mere $4 million, and everybody's busy shredding papers and wiping tapes); and, believe it or not, rubber radios ("If we can't sell it to the public, we'll sell it to the army"). This, beyond question, is the spirit that gave us Karen Silkwood, Love Canal, and the Ford Pinto with the exploding gas tank.

Do we, however, want it every week at home, on television? Didn't we leave the office to get away from it? For *Empire* the problem is going to be whether enough viewers will sit still for an ensemble of nasties. Each is called upon, in a precise turn, to scheme, often brilliantly—the half-hour is as formal as a Japanese No play or a commercial for watered beer—

Photograph by James Hamilton.

but you wouldn't want your daughter to have a meaningful relationship with any one of them. Even gentle Ben as the vice-president of Christianity is bound to unimpress the third or fourth time around. In this sense, *Empire* is *Barney Miller* with bad vibrations and bad breath. I'm rooting for it anyway, maybe because I'll watch Patrick Macnee in anything that doesn't include Linda Thorson, who wasn't fit to wash Diana Rigg's leotard.

I'm not sure the rest of the new Wednesday-night lineup is worth rooting for or against. It's a long, long way to *St. Elsewhere* (10 P.M.; NBC; and still the only reason I can think of for a Wednesday), and maybe we should feed the cats instead. *Domestic Life* (8 P.M.; CBS) lays upon us Martin Mull—late of Norman Lear's *Fernwood 2-Night*—as a Seattle television personality who specializes in sermonettes on the nuclear family as a playpen of heart-warmth. His own nuclear family, of course, is much more troublesome. As he explains to his daughter, Didi (Megan Follows): "You're going through a very difficult and meaningless stage right now." His wife, Candy—Judith-Marie Bergan, who is neat—seems never to comb her hair. His son, Harold (Christian Brackett-Zika), who is supposed to be ten years old, has his own I.R.A. account and a bedroom with a desk, a fireplace, and built-in bookcases bigger than most $1,500-a-month Manhattan studio apartments. He also says things like "Score another one for the dark side of the Force."

On one edition of *Domestic Life,* Harold blunders into a romance with a ten-year-old popsy practicing to grow up to be Joan Rivers: "Has anybody ever told you you've got no neck?" What do they do together? "We walked, we talked, we shared. Mommy! Daddy! I'm in love!" On another episode, the family sues a travel agency run by a White Russian princess (Sylvia Sidney). A lot of witless fun is made of Russian names and Russian accents, as well as the tribal habits of Polynesian natives. There are cannibal jokes and Jimmy Hoffa jokes and even a Sacco-and-Vanzetti joke.

None of this causes tooth decay, but I am predisposed against characters with names like Candy and Didi, and TV programs about TV personalities, and yet another portrait of the American father as klutz and mutt, incapable of lacing up his shoes without falling into prat. It would be nice, after Mary Tyler Moore, if television left television alone. Television about television gurgles the outflow.

On *Night Court* (9:30 P.M.; NBC), Harry Anderson is the oddball judge appointed to the bench only because everybody else was out of town on the weekend a lame-duck mayor stomped

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on his sour grapes. Justice on *Night Court* is ad hoc, *ad hominem,* ad nauseam, and just plain dippy. The judge wears blue jeans. The prosecuting attorney seems to have overdosed on Ovaltine. The sergeant at arms is a skinhead who tries to use big words just like Michael Conrad on *Hill Street Blues.* On one episode, there was a reindeer who had all the best lines.

Night Court might have had something to say about the way we litigate now. It chooses instead to waste the considerable talents of Selma Diamond, warms up some old Santa Claus jokes, introduces a hooker every time it wants a belly laugh, and flips two-headed coins to say something profound about man's fate. This is not at all what Dwight Macdonald had in mind, years ago, writing about the conspiracy trial of the Chicago 7, when he referred to "the new free-form trial" as a kind of guerrilla theater, an "avant-garde dramatic presentation"—like, say, *Paradise Now.* On *Night Court,* instead we get *Romper Room.*

There isn't much space left to discuss *Riptide* (Tuesdays; 9 P.M.; NBC), in which a couple of California beach boys play private detective when they should have stuck to volleyball, or *Blue Thunder* (Fridays; 9 P.M.; ABC), in which James Farentino and his helicopter behave like beach boys, only upside down. *Riptide* has a robot that looks like a pelican, only orange. *Blue Thunder* has pretty, fascist uniforms and many hours of Pac-Man in the sky. On *Riptide* there are many, many mermaids. One of them, unhappy with her mobster husband, tells one of the beach boys, "I'd rather die with you than live with him." (This line was written by Stephen J. Cannell, producer of *The A Team.* Shame on him.) Dick Butkus and Bubba Smith, the ex-professional football stars, play Rosencrantz and Guildenstern to Farentino's piggy Hamlet.

Both programs specialize in contempt for the technicalities of the law. The law, on television, is always getting in the way of frontier justice, especially when the frontier is the deep blue sea or the wild blue yonder. Television tends to forget that the law—and such technicalities as *Miranda* and the Bill of Rights—is what distinguishes this country from all those bad guys who vote against us at the United Nations. "From now on," says James Farentino, "we're doing it *my* way." This is the spirit of Frank Sinatra and Ferdinand Marcos.

Both programs also left me thinking about dimples. All a male hunk seems to need to get on TV in the "new" season is dimples enough to swallow subway tokens. If you turned them inside out, you could use them as ice skates—if, like James Farentino, you spent most of your time standing on your head. ▬

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Books/Carter Ratcliff

THE WILDS OF 57TH STREET

"...Myers's look at the art world is a study in shimmering enthusiasms. Yet it is sour at the edges, bitter at the core..."

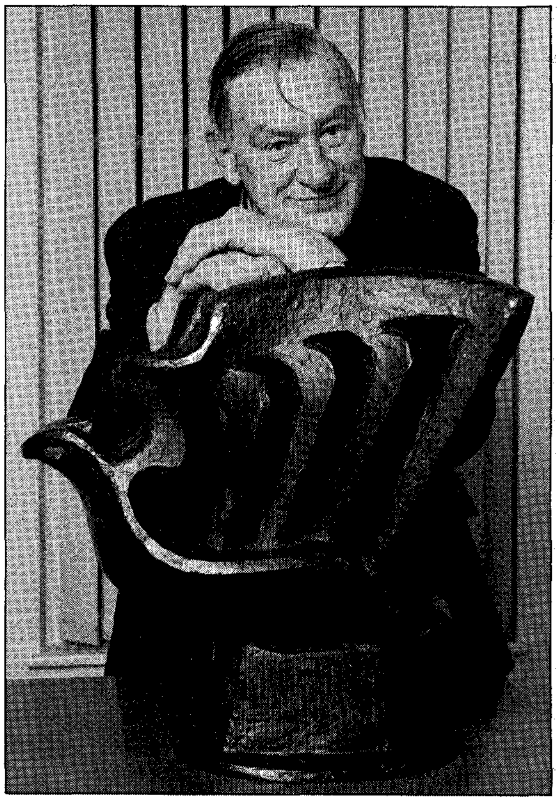
Tracking the Marvelous, *by John Bernard Myers. Random House; 285 pages; $17.95.*

JOHN BERNARD MYERS—ART DEALER, small-press publisher, impresario of poets' theater—has long been driven by the notion that Manhattan has a place for the high culture of the here and now. As the director of the Tibor de Nagy Gallery, he was the first to show Larry Rivers, Helen Frankenthaler, Kenneth Noland, and other luminaries. About 1960, Red Grooms was playing around in a loft dubbed the Delancey Street Museum. Myers convinced him he could have just as much fun uptown, at de Nagy. *Tracking the Marvelous,* a record of Myers's quarter-century and more in the upper stratosphere of art and literature, is a study in shimmering enthusiasms. Yet it's sour around the edges, bitter at the core.

Late in 1945, we find Myers in Manhattan, having fled his native Buffalo the year before. By day, he worked on the staff of *View,* a journal that served as a lightning rod for whatever Surrealist impulses America might have been feeling at the time. During the evening he ventured into the world where Surrealism's émigrés and their confreres went to play. As he notes in a diary entry from the time, Myers had nothing to offer in those days but his wit and a talent for gossip. "Since I seem to see a lot of people who tell me many things, I am sometimes described as 'central clearing.' "

Myers still overflows with anecdotes. When Andy Warhol was only a commercial artist, he bought a Larry Rivers drawing from a Tibor de Nagy show. After dealer and client had gotten somewhat chummy, Warhol asked if Myers really did know the playwright William Inge. It turned out he did, so Andy asked if Inge might be persuaded to pose. "I am doing portraits of people's feet," said Warhol. "I've given up shoes." And Willem de Kooning's remarks on shoes are quoted as well. A dealer, Myers remembers de Kooning's saying, should always take a squint at a prospective buyer's footgear. The better it is, the more "reliable" the wearer.

Most of Myers's stories can be read as affectionate, if you don't mind a knowing tone so automatic that it comes across as a tic. But then Myers begins to prepare the ground for his argument that the upshot of the Rothko scandal was a cruel misjudgment against the Marlborough Gallery and the executors of Rothko's estate. Now, it's true that long before PBS got its hands on the story the New York art world had reduced Rothko's suicide and its litigious aftermath to an air-head melodrama. So perhaps there are telling points to be made in behalf of the mustache-twirling, orphan-defrauding villains of the piece. If so, Myers never makes them.



Gallery gossip: *Myers, with a Jacques Lipchitz work.*

The going assumption is that Marlborough and the executors tried to defraud the artist's heirs, a son and a daughter, with an absurdly low offer for work found in the studio after his death. Myers denies this time and time again but never backs his denial with figures, believable or otherwise. He does, however, marshal a parade of anecdotes intended to suggest that Frank Lloyd, the owner of Marlborough, is a considerate businessman (he did Myers a favor or two), that Rothko himself was a bit of a shrewdy on prices (he used to gloat, according to Myers, when he thought he'd put over a fast one on Lloyd), and that Kate Rothko, who initiated the suit against Marlborough, never really liked her father's art. Oh, and one more thing: When Myers first met Kate, she was very young, and she whined. Not, to the best of Myers's recollection, a pleasant child. Case closed.

Writing about the Hamptons in the early 1950s, Myers fulminates at length over "the social climbing, the exclusions, the vulgarity of a world that seemed dedicated to outward display, money, tacky behavior and conspicuous consumption." In the mid-seventies, Myers decided to close his gallery, making many of the same complaints. Others said those kinds of things in the fifties and seventies, and others do now. The barbarous pretension that thrives in the neighborhood of serious painting and sculpture is so tired, so swaybacked a subject that the worst offenders on the scene feel safe nowadays in taking it out for an amble. Myers knows this. And he must know that hype and pretension form the least interesting part of what goes on these days in New York's studios, galleries, and museums.

Why does Myers end his memoir with this shrill attack on those who are, after all, impervious? I don't know. Like most memoirs, *Tracking the Marvelous* is camouflage in the shape of a promise to tell at last all the stories that can now be told. As Myers sees it, Kate Rothko and her lawyers made scapegoats of Frank Lloyd and his art gallery. It seems to me that Myers makes the art world itself a scapegoat for grievances of a kind we all feel and none of us wants to look at very closely—in any case, grievances far deeper than any he mentions in the course of this book. ■

Carter Ratcliff is the author of Botero *and* Sargent *and the recently published* Andy Warhol.

Photograph © 1984 by Thomas Victor.

Movies/David Denby

LOST AT SEA

"...*And the Ship Sails On* is pictorial rather than dramatic—oppressive tedium relieved by scenes of startling brilliance..."

All aboard: *Fiorenzo Serra as the grand duke in Federico Fellini's movie.*

IN THE MARVELOUS OPENING SCENE OF Federico Fellini's **And the Ship Sails On,** the cream of pre–World War I European society shows up in what appears to be a fidgety silent newsreel. As the camera jerks one way and then another, imposing ladies and gentlemen in black coats and fur collars arrive by car and carriage. The setting is a grand wharf. In the foreground, which is done realistically, an impish joker with a handlebar mustache skitters in and out of the frame, dirty children play underfoot, and peddlers stand off to the side. The backgrounds, boldly stylized, reveal painted wharf buildings and the side of an ocean liner rising straight up, black and solid, a cliff face with windows. The English actor Freddie Jones, playing a florid, rather obsequious journalist, appears, makes his greetings (we read them in subtitles), and explains that the notables in black have arrived for a kind of funeral cruise devoted to the memory of a great opera singer, Edmea Tetua, who had willed that her ashes be scattered at sea near the island of her birth.

And then, very gradually, Fellini begins to change the look of the scene. By degrees he passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. This gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness. We feel as if Fellini has taken us from a dreaming to a waking state, that he has led us out of the shadows of memory to the super-alertness of experience. Suddenly the assembled mourners burst into song—a chorus from Verdi's *La Forza del Destino* with new words—and the transformation of the original "documentary" is complete. The artist asserts his sovereignty: The fantastic rules.

Everyone gets onboard, the ship sails, and Freddie Jones begins to introduce the famous travelers. And immediately my spirits sank. For, once again, we get the traditional Fellini circus—less garish, noisy, and exhausting than usual, but a circus nonetheless. Famous sopranos, regal in feathers and pearls; creepy male secretaries with pallid complexions and sunken, "decadent" eyes; stern conductors with hair poetically deranged; a sexually ravenous, promiscuous wife and her groveling, masochistic husband; a fat, ugly grand duke and his brilliant sister, blind princess in black who schemes against him—all of rich, eccentric, culture-mad Europe is on the ship, feasting at the last banquet before the collapse into war. It is July 1914, a few weeks after the assassination of the Archduke Francis Ferdinand at Sarajevo.

The movie breaks into the familiar Fellini cakewalk—a mood of apocalyptic whimsy. Everything happens, and nothing matters; everyone is a "character," no one quite a human being. In the ship's salons, people gather in groups, eating, joking, trading insults. With a whoosh of air, dreams and fancies pass across the screen, followed by bits of magic, fleeting glimpses of political intrigue. There is a symbolic bird, a medium, an adoring lover of the dead singer who, alone in his stateroom, stares at silent films of the great woman. A massive rhino, ill for lack of air and space, rots in the hold, while a pure girl in white—a familiar Fellini emblem—flutters through the groups of black-suited swells on deck. What does any of this mean? How does one anecdote, one specter, one bit of vulgar and pathetic farce connect to the next? Do not ask. It is all "art," all "vision." Pictorial rather than dramatic, Fellini's imagination yields details wholly arbitrary—phantasms spun loose from his whirling flamboyance. *And the Ship Sails On* declines into oppressive tedium, relieved now and then by scenes of startling brilliance.

In one of these moments, the splendidly dressed opera singers appear on a catwalk high above the hot and noisy boiler room; below, a dozen huge stokers, naked to the waist and sweating before open fires, ask to be entertained by the great ones. A bearded tenor, much pleased with himself, in the Pavarotti manner, sends out a lusty high C, a rival responds with *his* high C, and soon a soprano joins in and they are all competing to produce the most spectacular single notes above the din of the ship's engines. Each singer opens his mouth wide enough to take in the whole world, wagging his tongue in the ecstasy of sound.

An alleged recent convert to the love of opera, Fellini has captured the fruitiness and vainglory of opera, the sickly cult worship of great divas. For him, opera is pomp and spectacle, privilege, money, and society; opera is everything but that magnificent thing the great composers have made of it—transcendent lyric drama. The opera parodies and pastiches in *And the Ship Sails On* are very funny, but Fellini may have exploited opera before he's fully understood it.

The captain picks up some shipwrecked Serbians—gypsies, peasants, nationalist firebrands, perhaps even the terrorist who killed the archduke. As the lower-class Serbians camp under the stars and look for food, *And the Ship Sails On* becomes a kind of Marxist operetta in which the Serbians draw the aristocrats and stuffed shirts into their freer ways, dancing with them all over the deck, only to suffer betrayal at their hands in the end. On Fellini's billowy mock sea, a splendidly fanciful battleship shows up, wider than it is long, with the appearance of a gigantic Civil War ironclad. The Austro-Hungarians demand that the Serbians be turned over, and the aristocrats, after first singing their defiance with another chorus from *Forza,* quickly comply. Finally, both ships sink to the bottom, and the camera withdraws from the set in order to reveal to us (surprise!) that we are indeed watching a movie, not reality.

And the Ship Sails On would seem to be a metaphoric reflection of the collapse of a stable society in the First World War, a parable of the death of aristocracy in which opera serves as the corrupt soul of that class. Despite scenes that come close, in pure inventiveness, to classic Dadaist play, the movie is mortifyingly banal. Fellini doesn't begin with a story, a set of relations, and then let the larger meanings grow out of the narrative. He begins with his amorphous big ideas, his grand container, and then he fills the empty spaces with bizarre life. There's almost nothing in *Ship* to hold on to; long before the voyage ends, Fellini has cut the audience adrift.

IN HER FIRST FILM, FRANCOIS TRUFFAUT'S *The Woman Next Door,* the young French theater actress Fanny Ardant made an arresting and unsettling impression. A tall, broad-shouldered woman with dark eyes, a mass of thick black hair, and huge bow-shaped lips that opened to a face-splitting grin, she was vivid, even amazing-looking, without being exactly pretty. Ardant's features were bigger and stronger than the perfect little noses and sculpted, pouty mouths of most French film beauties. She was that rarity among French women in the movies, a personality larger than life, unrefined, spontaneous, and as such immediately likable. Yet, at the same time, she wasn't quite a film actress. As the adulterous wife, she didn't seem to know how to use her great size, and her face showed such intense anxiety and pleasure—in ways sometimes unrelated to the action—that she seemed slightly unhinged.

In Truffaut's latest, **Confidentially Yours,** she's still not quite an actress, but she's far more relaxed, and her features have come together now. Not *pretty?* I would say, putting it mildly, that she's paralyzingly beautiful. *Confidentially Yours,* a put-on *film noir* based on a minor American mystery novel (*The Long Saturday Night,* by Charles Williams), is one of those movies in which a man (Jean-Louis Trintignant) is accused of murder and has to hide out from the police while a woman loyal to him—his secretary in this case—conducts her own investigation in order to prove his innocence. Ardant, of course, plays the girl Friday, and though, in the course of the movie, she will pass herself off as a prostitute, get knocked down by a pimp, parry with the police and a murderer, she's never for a moment believable as a woman in danger. Grinning as broadly as Burt Lancaster, she's like a girl performing for her friends and relatives—too conscious of the silliness of the show and the fun of make-believe to get into the emotions she's supposed to be feeling. Her smile, so amateur by the usual standards, conveys an irresistible joy in performing.

A young actress acting cute can be charming; a great director doing the same is a pain. Nothing in art is more irritating than halfheartedness, and *Confidentially Yours* is all but destroyed by lack of conviction. Were Truffaut and his collaborators trying for an *hommage* to an American thriller of the forties or a spoof of one? They don't quite manage to pull off either possibility. The filmmakers have excavated a host of characteristic motifs—black-and-white cinematography, rain splashing against a windshield at night, narrated flashbacks, strings fluttering in minor keys, and so on. But Truffaut doesn't hold the moods long enough; he doesn't build tensions or revel in the neurotic drives and paranoid shadows of the genre. Trintignant, a passionless real-estate man, is married to a lying bitch (Caroline Sihol) who betrays him with his friends. In her brief scene, Sihol, dimpled, with penciled eyebrows and a contemptuous sneer, does a brilliant mean-slut routine, tormenting this man with her sexual power over him. As in the American *film noir,* the woman's erotic ravenousness is made the source of evil. But Sihol is quickly knocked off, and very little is made of her memory (in an American movie, all the men would be obsessed with her).

Truffaut runs briskly through everything, as if *speed* were the point of the genre. At times, he seems ready to break loose into parody and excess, thereby exposing the paranoid roots of *noir* expressiveness, but he's reined in by timidity and misapplied good taste. *Confidentially Yours* is terribly mild—a movie game for the knowing. The coziness of it all is depressing.

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August 7, 1983
As Appeared in the
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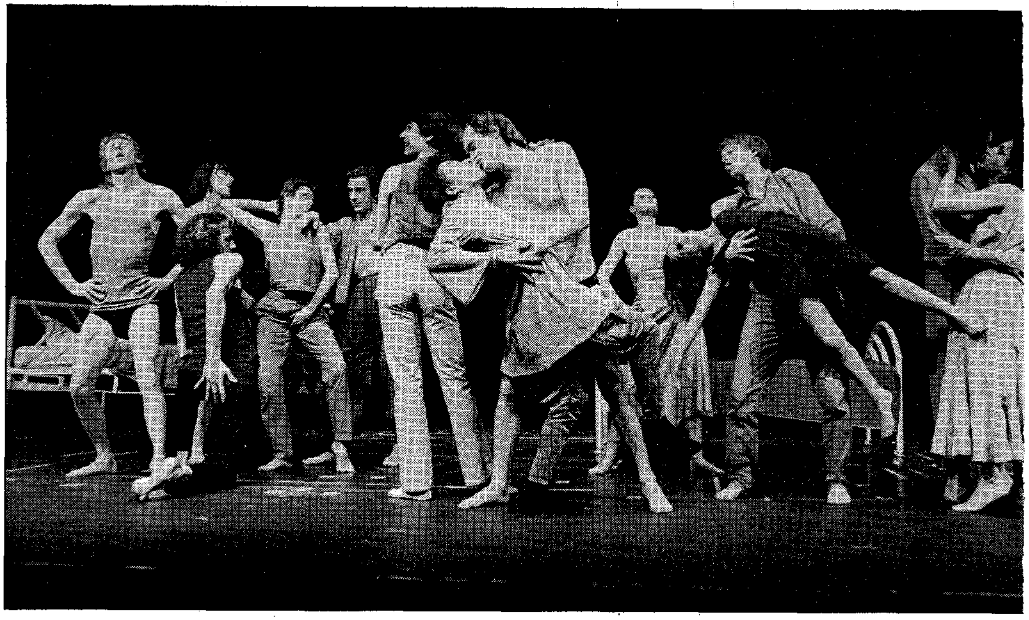
WHO CALLS THAT LIVING?

"...The Living Theatre is the tiresome backwash of dadaism and surrealism—dismal, soporific, and untheatrical..."

MY LAST YEAR IN HIGH SCHOOL WAS AT Horace Mann, where Julian Beck was president of the Dramatic Club and both of us acted in Maxwell Anderson's *High Tor.* Julian, *en travesti,* also played Lady Bracknell in *The Importance of Being Earnest,* thus becoming a precursor of some unhappy current practices. In the Poetry Society, to which, along with James Salter, the future novelist and cineaste, we both belonged, Julian wrote free verse while the rest of us lisp'd in numbers. His idea of fun was to stand at the back of a Broadway theater just as, say, *Oklahoma!* was breaking, and infuriate the departing customers by declaring loudly, "Not bad, but nowhere near *Hamlet*!" Then he would race across the street, where *Hamlet* was playing, and do the same thing in reverse: "Not bad, but certainly no *Oklahoma!*" and relish his provocation anew. Delicately built, with wavy blond hair, blue eyes, and an aquiline nose, he was a sort of high-school Dorian Gray. His favorite epithet, applied indiscriminately and not particularly pejoratively, was "delinquent." I mention these things not to boast, but to fill this column somehow.


Humdrum and ho-hum: *Julian Beck and Judith Malina's* Archaeology of Sleep *at the Joyce.*

Also, there is a moral of sorts to it. When Julian married Judith Malina, they wanted to do theater, and for quite a while they mounted some daringly uncommercial stuff. There was too much Gertrude Stein (a consummate phony) and Paul Goodman (a dramatic no-talent), but there were also Brecht and Genet, Pirandello and Strindberg, Lorca and Jarry, and such ephemerally arresting new works as *The Connection* and *The Brig.* But as the Becks got progressively (or regressively) more anarchic politically, they switched to theater pieces by themselves, products of dramatic *anomie* that were militant messes posing as pacifist propaganda.

After falling afoul of the U.S. government for something bourgeois like nonpayment of taxes, **The Living Theatre,** as it was rather optimistically called, performed as a traveling commune all over the world, which, whatever it did for the world, was a boon for us. But they did make some tumultuous and semi-scandalous reappearances in these parts, notably at Yale, where Robert Brustein first championed and then repudiated them, and in a church-turned-circus in Gramercy Square (appropriately enough in 1968); yet they have been most at home in France, where anything that makes America look ridiculous, be it Jerry Lewis or Le Living (as the French call them), is proclaimed high art. Paris, in fact, is giving them their own theater, and the opening bill of their current New York season, *The Archaeology of Sleep,* was funded by the French Ministry of Culture and the Maison de la Culture de Nantes. Since Nantes is most famous for its 1598 edict, granting certain rights to Protestants, it is not surprising that, having searched for four centuries for an act to follow that one, the city should have hit on subsidizing protest plays. Still less surprising is that the ministry of Jack Lang, responsible for a goodly number of cultural imbecilities, should have laid some of its devious francs on Le Living.

What is *The Archaeology of Sleep,* written and designed by Julian Beck and directed by Judith Malina? More of the tiresome backwash of dadaism and surrealism that has kept resurfacing in some pseudotheatrical form ever since the days of Alfred Jarry and Antonin Artaud. Now, Jarry was tearingly funny, which made him a likable eccentric; Artaud, however, was horribly humorless, which made him an unlikable madman. There was a moment for dadaism and surrealism, but who needs their endless, dreary epigones? For whereas there are potentially infinite shades and permutations of sense, most nonsense (even so-called pregnant nonsense) is hopelessly alike, and finds it ineffably harder to be original. If only these people everywhere had the decency to secede from the theater and perform exclusively in back alleys or the craters of provincial volcanoes, all would be well; but, at the attractive Joyce Theater, *The Archaeology of Sleep* proves alternatingly soporific and emetic, and scarcely theatrical.

Here a number of humdrum dreams by five sleepers are acted out with a kind of obsessive perfunctoriness with the collaboration of nine Grey Figures (named Divine, Rabbi Krazy Kat, Dandelion, etc.), whom Beck calls angelic homages to Cocteau but who look more like incubi and succubi to me. One of them, the Doctor (Julian Beck), is apparently some sort of Frankenstein conducting weird experiments with the phases of sleep from Alpha to Gamma (and

Photograph by Martha Swope.

aspects of theater from A to B), and there is also a narcolept labeled The Sleeping City: New York, ineptly played by what I take to be Julian and Judith's offspring and called Isha Manna Beck, poor thing. Few of these performers can enunciate, which may be a blessing.

There are the standard surreal images, rather shopworn by now, and the usual verbal farrago, e.g., "What memory was that of Spain where olives swallowed testicles?" "What kind of splendid sentence, soaked in bitter water, tasted sweet?" and, best of all, "I'm aware of the world endlessly spreaded [*sic*] out in time." Much of this is chanted, ululated, reiterated, with a fair amount of agitprop mixed in; there are also snatches of music by one of the performers, Raaja Fischer, some of it plucked from all over (Coltrane, Wagner, Stockhausen, etc.), some of it plinked and planked by herself. And, of course, there is much mingling with the audience, what with performers disporting themselves up and down the aisles and hectoring, touching, even kissing the audience, and indeed escorting some (plants?) up on stage to join in the fun. If you must see this dismal show, try at least not to sit on the aisle, where, aside from possibly being pressed into this lumpenprole Lupercalia, you will certainly have your nostrils assaulted by insalubrious effluvia. *The Archaeology of Sleep* may not do much for the advancement of theater or radical politics, but it is a powerful argument for soap and deodorants.

STORY HAS IT THAT, UPON FIRST HEARing Sviatoslav Richter play, Rubinstein remarked, "That's the worst great pianism I ever heard." This pretty much sums up my feelings about **Ian McKellen Acting Shakespeare**; there is even a warning in McKellen's getting top billing over Shakespeare. McKellen has a great deal to offer: a rich instrument of a voice; a lithe, well-controlled body that can stride, strut, swoop, skitter, and mince with equal ease; a handsome and mobile face that is the visual equivalent of a bravura one-man band; and a quality (he skipped acting schools like the Royal Academy and went directly from Cambridge into repertory) that is neither too mellifluously RADA nor too demotically and demagogically anti-RADA, though hints of a Lancashire accent are—no doubt deliberately—preserved in it. And he has based his lively program on generous chunks from a few plays rather than snippets from many that crumble in your ear. Interspersed with this are bits of perky, undemanding Shakespearean biography, scholarship, and criticism, a number of not overfamiliar anecdotes, actor's views on acting Shakespeare, and a dialogue with the audience that, though a mite precious, is not too cute.

But McKellen is, to use a Marlovian rather than Shakespearean term, a relentless overreacher. If he were indeed a pianist, there would be no end of pedaling, rubatos, hectic crescendos, and manic diminuendos (he does a large part of one speech in a sustained stage whisper, though I doubt if it is marked pppp in the score), and there are pauses to give Pinter pause, as well as charges at full tilt to do credit to a man from Le Mans. Above all, McKellen is the sort of actor who would rather die than read a famous, or even not so famous, line the way some other actor might have read it. This can result in stingingly fresh, intellectually challenging interpretations of old chestnuts, or, more often, make absolute hash of great poetry. For example, McKellen begins the "Once more unto the breach" exhortation from *Henry V* not as a spurring on of hesitant soldiers but as a cunctatory soliloquy befitting Hamlet at his most cerebral; between lines 1 and 3, the garrison of Harfleur could have closed up that breach not with English dead but with flagstones from the town square.

There are other problems. To prove his naturalistic modernity, McKellen, who is perfectly capable of crystalline delivery, intentionally slurs many of his words. He goes in for gimmicks: Every time he or Shakespeare mentions a stage, the actor stamps his foot on the boards two or three times, until you think this will be the Carlos Saura flamenco version of whatever. He provides a lengthy textual explication of Macbeth's "Tomorrow and tomorrow" speech that just about makes mincemeat of it forever, including a helpful bit of mystagogy revealing that in "To the last syllable of recorded time" we hear a doomsday bell tolling in "syllabell" (as McKellen pronounces it when he gets around to reciting it—if you believe in Sylla Bell, clap your hands!), and he makes an unholy mess of every speech of Macbeth's. Heroic roles are, apparently, not for him; his best work here comes as Bottom, and in brief impersonations of Samuel Pepys, Bernard Shaw, Donald Wolfit, and Robert Helpmann.

Which brings me to a final cavil: McKellen, even when he is not doing some of Juliet's or Mistress Quickly's speeches, often lacks virility. He reminds us that Shakespeare's heroines were performed by boys, but I was beginning to wonder whether his heroes were enacted by women. Tennessee Williams and his male friends, tanked up on martinis, enjoyed reading *Streetcar* out loud, with everyone fighting to be Blanche. When McKellen does Hamlet's "O what a rogue" and gets to "if 'a do blench," which he updates into "if he do blanch," I fully expected him to go on not with "I know my course" but with "damned if I settle for Stella." ▬

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CELLIST'S CHOICES

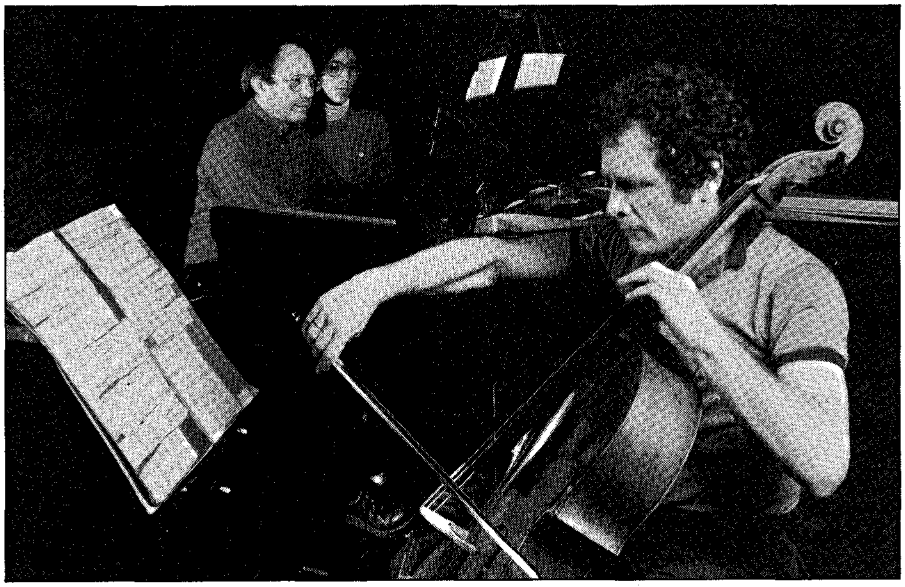
"...In the opener of his twentieth-century retrospective, Joel Krosnick showed just how exciting this music can sound..."

IMAGINE A TWELVE-MONTH MORatorium on performances of all music written before 1900. Horrifying, you say. Perhaps, but after the initial shock wore off, audiences might just possibly find themselves enjoying the most stimulating and varied musical season in years. Of course, opera companies, symphony orchestras, chamber groups, and touring virtuosos would soften the blow by programming all the pieces composed in this century that have become repertory staples (a surprisingly large number, when you stop to think about it). Standard fare might still predominate, but at least some musicians would investigate many worthy scores that somehow got left in the dust before having had a fair chance to find an audience. It could be an exciting time of discovery, possibly even changing long-held prejudices and misconceptions about the musical sounds of our century.

Nothing of the sort will ever happen, but a project recently launched by **Joel Krosnick,** cellist of the Juilliard String Quartet, suggests that such a fantasy may not be a bad idea. During 1984, Krosnick will present six programs called "The Cello: A Twentieth-Century American Retrospective," featuring 28 works by 25 composers, mostly seldom performed, unrecorded, and unpublished music written over the past 80 years. Each concert is scheduled for two performances, at the Juilliard Theater and at the Library of Congress, while the entire series will be taped for National Public Radio. A publishing deal has been worked out with Columbia University Press and Galaxy Music Corporation, so that other cellists, if so moved, can actually get their hands on the scores and perform them.

All this should help make an ambitious undertaking more than just another noble, ephemeral gesture on behalf of the twentieth-century composer, although during the first Juilliard concert I got the uneasy feeling that Krosnick may be punching his fist into water after all. The audience looked depressingly familiar, the same true believers who invariably turn up for all contemporary-music events. At least I also spotted several young Juilliard students toting cello cases, and, who knows, a few seeds might have been sown. What we need are many more musicians of Krosnick's abilities, stature, influence, and infectious enthusiasm, both to set an example and to convince the general public that it is missing something of genuine value.

Judging from the programs that Krosnick has assembled, he has no particular stylistic ax to grind, although the "uptown" school is generously represented—a preoccupation with works by Sessions, Babbitt, Carter, Davidovsky, and Wuorinen only reflects the cellist's educational background at Columbia during the early 1960s. Even at that, there was plenty of variety in the first concert, beginning with Henry Cowell's Sonata, written in 1915 when the composer was eighteen. Cowell is a fascinating figure, difficult to pin down. His music ranges from the wildest avant-garde experimentation to the most naïve simplicity, a result of his insatiable curiosity about every new musical trend that caught his attention, in this country and Europe as well as from the Far East. His youthful Sonata is already typical, a delightful potpourri of tunes, quirky harmonic nose thumbing, and convoluted structural twists that always arrive at unexpected destinations.



Fire and fervor at Juilliard: *Krosnick with pianist Gilbert Kalish.*

Each program also contains a new piece composed especially for this series. There was certainly nothing academic or "uptownish" about Robert Mann's *Songs From Far Places* for Cello and Piano Obbligato. As founder and first violinist of the Juilliard Quartet, Mann has by now been exposed to every twentieth-century technique in the book, and this score seems overly eager to include them all. The notes tend to fly off in all directions at once, although the unbuttoned spirit of the flamboyant gestures is hard to resist. Ralph Shapey is also something of an eclectic, but one who never loses control of his materials—the Romantic grandeur and ferocious intensity of his musical visions have few parallels today, and a sizzling performance of *Evocations II* for Cello, Percussion, and Piano should leave no one indifferent. Krosnick, with Gilbert Kalish at the piano and Gordon Gottlieb tending to the battery, played the piece to the hilt, with a magisterial virtuosity and burning conviction that illuminated every note. But then, the entire concert communicated the same kind of dedicated fervor and fiery eloquence. Obviously, what twentieth-century music desperately needs is a few more inspired musicians of Krosnick's caliber to show doubters just how exciting the stuff can really sound.

DID WE ALL OVERREACT TO THE METROpolitan Opera's new production of

Photograph by Don Hamerman.

Macbeth last season, or has the Met reconsidered Peter Hall's much criticized staging and altered it for the current revival? A bit of both, probably, although management says that every revision was made with the director's blessing. In any case, the opera looks just fine now and sounds even better. Most of the small but irritating miscalculations that created so many unintentionally comic effects have been removed—Lady Macbeth's pink hair ribbon, for example, and all those chortling witches cavorting through the sky on broomsticks.

Best of all, Sherrill Milnes and Renata Scotto as the malignant Macbeths command center stage and no longer seem like bemused bystanders at a Halloween party. Scotto presents a chillingly effective portrait of a power-mad obsessive who finally cracks in the Sleepwalking Scene, which lies in the most expressively pliant and manageable area of her problematical voice. Milnes, too, fills out Macbeth's guilt-haunted character with many finely tuned nuances, both in his thoughtfully measured acting and in his graceful shaping of the vocal line. James Levine continues to find more poetry and dramatic sinew in the score. From nearly every perspective, the Met's *Macbeth* has been improved and strengthened to make a powerful statement of Verdi's opera—a remarkable transformation.

THE CITY'S SMALL OPERA COMPANIES too often blow the cobwebs off deservedly forgotten trash in their zealous search for novelties, but the Bronx Opera never seems to make that mistake. Over the years this group has staged Nielsen's *Maskarade,* Verdi's *Un Giorno di Regno,* Vaughan Williams's *Sir John in Love* and *Hugh the Drover,* Auber's *Fra Diavolo,* and many other neglected works of musical substance that would never turn up at the Met or City Opera. The latest gift to arrive from the Bronx was Smetana's **The Two Widows,** performed with zest, charm, and affection at the Hunter College Playhouse.

The Two Widows was completed in 1874, seven years after Smetana's most famous opera, *The Bartered Bride.* The scene is once again rural Czechoslovakia, but this time the composer has written a delicately pointed comedy of manners among the landed gentry rather than painting a boisterous picture of earthy peasant life. Most of the action revolves around the spirited efforts of Karolina, a merry widow, to marry off her cousin Anezka, a glum widow, to Ladislav, an ardent suitor who constantly runs up against the obstinate disapproval of Karolina's grumpy gamekeeper, Grumlal. The plot is a bagatelle, but as in *Così fan tutte,* the bubbly music frequently pauses to make disturbing comments about the fragile nature of love and constancy. Musicians have always adored *The Two Widows* for its sophisticated elegance, healthy vitality, and melodic generosity. So have the Czechs, for that matter, but the opera has never been properly appreciated beyond its native borders, except perhaps in England.

Even if the Bronx Opera production fails to launch Smetana's engaging score on a long-overdue American career, it was a pleasure to see the piece at last, deftly directed by Albert Sherman, buoyantly conducted by Michael Spierman, and handsomely designed by Peter Harrison. Gurcell Henry revealed a delightful stage personality and a lovely lyric soprano as Karolina, dominating but never overbearing as she gracefully manipulated every twist in the plot. Rosemary Musoleno as Anezka and Craig Schulman as Ladislav seemed a trifle pallid next to this sparkling presence, but together with Hartwell Mace, an amusing Grumlal, all four singers made the evening pass all too swiftly.

A BLINDFOLDED LISTENER AT **Orpheus**'s recent Carnegie Hall concert might have come up with some interesting guesses about the identity of the man in charge on the podium. What major conductor these days creates such a fastidiously mixed blend of instrumental color? Giulini, Muti, Karajan? Well, of course no one conducts Orpheus and no one ever has. Over the past ten years, this New York–based chamber orchestra (26 musicians, at full strength) has refined its ensemble skills to a level of efficiency that makes the presence of a time beater superfluous. Besides, I doubt if any objective ear could have offered many constructive suggestions to improve these performances of a Boyce symphony, Stravinsky's Eight Instrumental Miniatures, and the Dvořák Serenade for Strings—not just readings of extraordinary technical polish, but interpretations that brought out the exact expressive character of three diverse compositional styles.

Mozart's Piano Concerto in B flat (K. 456) even topped that, thanks to Richard Goode's patrician account of the solo part. Goode's Mozart is a well-known quantity, although like most pianists he usually collaborates with a conductor instead of relating directly to the orchestra. With Orpheus, he could tailor the concerto into a piece of large-scale chamber music, stressing the score's sensuous nature, internal craftsmanship, and textural finish, while instantly adjusting every detail to the demands of the moment. I constantly had the sensation that Mozart was being freshly discovered, spontaneously and whole, on the spot—an ideal one always hopes for in musical performance, but seldom hears. ■

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Wine/Alexis Bespaloff

A GLASS OF CLASS

"...The newly released '81 and '82 California Chardonnays are variable in quality, but the best are excellent..."

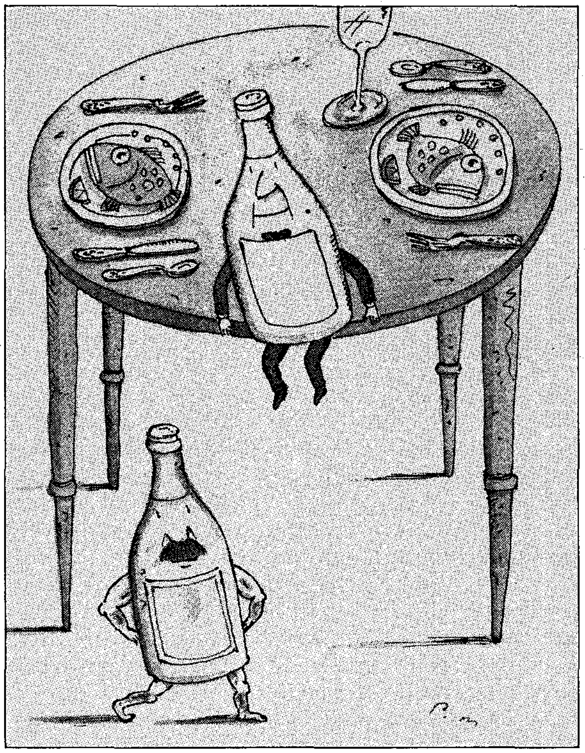
IT'S NO SECRET TO THOSE WHO DRINK fine California Chardonnays that these wines have undergone significant changes in style the past few years. Tom Ferrell, who joined Franciscan Vineyards as wine-maker in 1982 and is now its president, sums up what has happened when he says, "I used to make big, heavy Chardonnays by using very ripe grapes and aging the wines extensively in new oak barrels. Today, I pick earlier to get higher acidity and lower alcohol, and I try to make wines with fruit, but without the strong, figlike varietal aroma of Chardonnay. That aroma is fine in a very young wine, but, to me, it's not as important as overall character and the bouquet that comes with bottle age."

During the 1970s, most wine-makers let their grapes get as ripe as possible to produce rich, intensely flavored wines. The riper the grape, however, the more sugar it contained, and when fermentation transformed the sugar into alcohol, heady wines—with an alcohol content of 14 percent or more—were not uncommon.

In the past few years, however, California producers have recognized that intense and one-dimensional wines, while impressive at tastings, are not easy to drink at the dinner table, and many are now making wines to be enjoyed with meals, rather than wine for wine's sake, as in the recent past.

Even today, however, a wine-maker's personal preferences are tempered by problems of image, shelf price, and competition results. For example, a lighter California Chardonnay might be described as a "Mâcon-style" wine, that is, one that emphasizes fruit and immediate appeal rather than richness and oak flavors. But as delicious as the wines of Mâcon, in southern Burgundy, may be, they are not dramatic, nor are they expensive. A noted wine-maker once told me, "I would actually like to make wines that are less powerful and easier to drink, but I must charge at least $15 a bottle to cover the costs of my small winery, and customers who spend that much expect a big, substantial wine for their money."

Walter Raymond, the wine-maker at the Raymond winery, in the Napa Valley, has begun to produce a Private Reserve Chardonnay that is deeper in color, is heavier-bodied, and has aged longer in oak. "I prefer our regular Napa bottling, which is more subtle," says Raymond, "but there are still a lot of people who like the bigger style. Also, it's more likely to do well at wine competitions than our regular wine."



From powerful to elegant: *The wines are changing.*

ANOTHER FACTOR THAT AFFECTS THE taste of California Chardonnay is where the grapes are grown—an observation that would be obvious to a soil-oriented European, but less so to technology-oriented Californians. Because of their emphasis on technique and their freedom to experiment, California wine-makers are often able to impose a personal style on their wines that cuts across regional characteristics. More attention is now being paid to microclimatic variations, but wine-makers use these variations in different ways. Walter Raymond says that, although he works within a single region, he has "a dozen lots of Napa Chardonnay to choose from, and that gives us better control over the wine we eventually bottle." Others take advantage of the differences among regions. Jed Steele, wine-maker at Kendall-Jackson, produced a 1982 Chardonnay from grapes grown in four regions. "Santa Barbara and Monterey grapes give a lot of flavor," he explains. "Those we bought from Sonoma produce a light, delicate, and complex wine, and our own grapes, in Lake County, provide a relatively austere and acid component."

And, of course, an increasing number of wine-makers do exactly the opposite—they vinify the grapes from different vineyards separately and bottle them as single-vineyard wines. "To produce great wines in California," says Bill Bonetti, the wine-maker at Sonoma-Cutrer, "we must emphasize the role of the vineyard."

These various approaches create diversity, but they can also lead to some confusion for consumers, who, when looking at labels on the shelf, discover that just knowing the name of the winery is not enough. For example, many wineries now produce a Reserve wine in addition to their regular release—it may be the same wine aged an extra few months; it may represent a barrel-by-barrel selection; or it may come from a specific but unnamed site. Some wineries, notably Chateau St. Jean, market a range of single-vineyard wines.

Some wineries make a distinction between wines made from purchased grapes and those made from grapes grown in their own vineyards, the latter labeled "Estate-Bottled" or "Home Vineyard." A few wineries market several wines whose origins are increasingly specific. Acacia, for example, has a Chardonnay labeled "Napa Valley," another labeled "Napa Valley–Carneros" (a reference to a district within Napa), and a third labeled "Napa Valley–Carneros, Winery Lake Vineyard." And some wineries even identify their wines not by regional or vineyard designation

Illustration by Paul Meisel.

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but by the way they were treated before bottling. Thus, Beringer and Clos du Bois both market a Chardonnay labeled "Barrel-Fermented."

ANOTHER ELEMENT THAT CONTRIBUTES to the character of California Chardonnay is, of course, the climate. Vintages in California are not as variable as those in the major European wine regions, and they are rarely poor. In addition, most California wineries, even those with their own vineyards, buy grapes from a number of sources; these wineries are, therefore, not as dependent on the effects of climate on a particular patch of ground as are their colleagues in Bordeaux or Burgundy. In general, skilled wine-makers are more likely to impose their philosophies on the grapes harvested in a given year than succumb to the effects of climate; the variations in successive vintages of Chardonnay from a given winery are more often stylistic than climatic.

Nevertheless, it *is* true that there were more problems than usual in 1981 and 1982, and in tasting more than 40 new Chardonnay releases, I found a surprising number of disappointing wines, even from established wineries. The main problem was not, as in the past, that too many wines were overoaked and high in alcohol, but rather that many were weak, thin, and light, without much flavor or definition. Selection is always important, of course, if only to find the style you prefer, but more attention than usual is required when choosing among the range of new wines currently available here. (Prices include full markups and may be lower in some stores.)

Two particularly attractive Chardonnays with ripe fruit flavors are Kendall-Jackson 1982 ($7.49) and Zaca Mesa 1982 ($10.25). Raymond 1982 ($9.99) and Clos du Bois 1982 Barrel-Fermented ($8.99) are both characterized by balance, appeal, and elegance.

The excellent Simi 1981 Chardonnay ($9.99) balances restrained varietal flavors with fruit, acidity, and oak, as does the Franciscan 1982 Reserve ($12), a stylish wine with a nice supporting structure.

Sonoma-Cutrer 1981 Les Pierres Vineyard ($14.95) has its own distinctive style, which combines flavor with crisp, lively acidity. Wines with a richer, lusher texture include the 1982 Sonoma County bottling of Chateau St. Jean ($15.49), Acacia 1982 from Winery Lake Vineyard ($19.95), Kistler 1982 from Dutton Ranch ($16.50), and Beringer 1981 Private Reserve ($15.39); all provide what the British call "a good mouthful of wine." The fine, complex Robert Mondavi 1981 ($14.29) is comparatively austere, and the Edna Valley Vineyard 1982 ($14.50) is a good example of the oakier Burgundian style. ■

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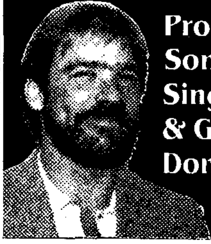

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SALES & BARGAINS

BY LEONORE FLEISCHER

Imports

MOST OF THE CLOTHING IN THIS VERY chic little boutique is imported; now the entire collection of fall and winter wear, women's sizes 4–12, is 60–75 percent off. From Claude Montana for Laura Alba: sleeveless lambskin vests with woven-leather inserts, were $725, now $249; taupe wool ponchos bordered in lambskin, were $1,045, now $375; jackets with wool front, lambskin back, and leather inserts and lacings, were $1,120, now $398; nylon-ciré rain capes with sleeves, were $275, now $125. From France: coral soft-leather skirts with V-shaped waistband, were $475, now $157; cocoa-brown or café au lait leather trousers with pleated front, were $655, now $179. Also, Nina Ricci water-repellent duster-style raincoats, fully lined in wool flannel, were $1,198, now $398; Pauline silk ascot-tie blouses in white floral or ivory jacquard pattern, were $280, now $95; salt-and-pepper wool-tweed two-piece blazer suits, were $435, now $159; wool or silk day dresses, cocktail dresses, and much more. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Arthur's Dress Shop, Inc., 27 East 61st St. (838-3482); Mon.-Sat. 10:30 a.m.-5:30 p.m.; while stock lasts.*

Yummies

THIS NEW LITTLE CHEESE AND GOURMET shop in the West Village is holding an opening sale on some of its goodies: French Port du Salut, was $4.99 a lb., now $3.25; Danish Havarti with dill or caraway seeds, was $3.99 a lb., now $2.65; English Stilton, was $6.69 a lb., now $4.05; Italian Gorgonzola, was $6.59 a lb., now $4.09; Vermont Hunter's Cheddar, was $5.19 a lb., now $3.45; Boucheron goat cheese, was $8.99 a lb., now $5.25; Swiss raclette, was $5.59 a lb., now $3.75; pâté de campagne, was $8 a lb., now $5.25; pâté au poivre vert, was $8.50 a lb., now $5.75; mousse de foie de canard, was $8 a lb., now $5.25; Black Forest ham, was $6.99 a lb., now $4.95; smoked beef, was $10.99 a lb., now $7.99; whole-wheat pizza with homemade sauce and fresh mozzarella—pesto, tomato-and-black-olive, or sausage-and-peppers—serves two as main course or four as appetizer, was $8.50, now $5.50. Cash-and-carry only. *The Cheese Wheel, Inc., 210 West 10th St. (741-7355); Mon. and Wed.-Sat. 11 a.m.-9 p.m. and Sun. 10 a.m.-6 p.m.; through 2/5.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Clothing

WOMEN'S CLOTHING, FALL, WINTER, AND new spring lines, sizes 4–14, is on sale here. A few examples: angora, intarsia, bulky tweed, cashmere, and Shetland-wool sweaters, were $30–$110, now $9–$29; silk, wool-shirting, wool-jersey, and cotton blouses, were $64–$110, now $15–$20; wool dresses in many styles, were $88–$180, now $29; wool pants in many styles, were $70–$150, now $29; wool skirts, were $70–$140, now $19–$29; napa-leather dresses, tunic vests, pants, and long and mini skirts, were $175–$290, now $49–$99; a large selection of designer samples in wool, silk, linen, or cotton, were $40–$298, now $5–$20; logo T-shirts, were $17, now $5. New spring merchandise: pastel wool-jersey dresses, tops, pants, and skirts, retail $56–$144, now $29–$59; pastel or brightly colored designer silk blouses, retail $48–$98, now $24–$49; cotton knits and coordinates in many styles and colors, retail $70–$96, now $29–$49. A.E., M.C., V., checks accepted; all sales final. *New Store, 289 Seventh Ave., near 27th St. (741-1077); Mon.-Fri. 10 a.m.-8 p.m. and Sat. and Sun. till 6:30 p.m.; while stock lasts.*

For Kids

THE BUILDING THAT HOUSES THIS STORE is coming down, so everything is on sale: a few children's books, now 50 percent off; Caran d'Ache art supplies, now 25 percent off; terrycloth animals, were $13–$25, now $7.80–$15; terrycloth dolls, were $40, now $24; Mummelchen dolls, were $80, now $48; Antonio Vitali wood puzzles, were $15, now $9; 22 types of hand puppets, all hand-painted and wearing handmade clothing, were $9.50, now $5.70. A.E., Diners Club, M.C., V., checks accepted; all sales final. *Dollsandreams, 454 Third Ave., near 32nd St. (685-4277); Mon.-Sat. 10 a.m.-6 p.m.; through 1/30.*

Yarns

THIS THRIVING STUDIO ALWAYS BUSTLES with knitters, crocheters, and weavers, and now many of its most popular yarns are available at reduced prices: three mohair-and-wool blends by Missoni—Carezza, Charlotte, Malizia—were $6.80 a 50-g. ball, now $4.75; Versailles, a bulky mohair-and-wool blend, was

$13.50 a 100-g. ball, now $8.10; silk tweed, was $5.25 a 50-g. ball, now $3.94; Thistledown, a supersoft alpaca-and-mohair blend, was $6.40 a 40-g. ball, now $4.48; Tahki's Tweedy Angora, was $8.50 a 50-g. ball, now $6.37; Tahki's Tweedy Alpaca, was $10.40 a 100-g. ball, now $7.80; Harmonieuse, a mohair-and-wool blend, was $9 a 75-g. skein, now $6.75; Musarde, an alpaca-and-wool blend, was $7.25 a 75-g. skein, now $5.07; Manos, a hand-spun wool from Uruguay, was $7.40 a 100-g. skein, now $4.44; Anny Blatt Flair'Anny, a bulky mohair tweed, was $16.50 a 100-g. ball, now $11.95; Angor'Anny, an angora-and-wool blend, was $8.60 a 20-g. ball, now $6.45; Delight'Anny, a silk-and-angora blend, was $7 a 20-g. ball, now $5.25; Mohair and Soie, a mohair-and-silk blend, was $8.90 a 50-g. ball, now $6.67; and small quantities of various yarns being closed out at 40 percent off. Checks accepted; no credit cards; all sales final. *Coulter Studios, Inc., 118 East 59th St., second floor (421-8085); Mon.–Sat. 10 a.m.–6 p.m.; through 1/28.*

Advanced Styling

SOME THROWAWAY CHIC IS AVAILABLE here at throwaway prices, plus very good end-of-season values on more enduring designs for young women. The sizes are 4–10. Whittall & Javits sportswear separates decorated with pearls, silver buttons, grommets, lace, and more, retail $20–$55, here $7–$25; Covers fantasy-lace party dresses, retail $180, here $50–$70; jacquard dropped-waist dresses in natural, retail $100–$110, here $50; Luiz de Freitas tricolor cotton culottes, retail $40, here $5; assorted black cotton dresses with black wool trim, retail $80, here $20; a $10 box of miscellaneous items for early birds; and more. Cash-and-carry only; all sales final. *Jean Mercier, Inc., 65 West 37th St., fourth floor (947-2626); Fri. 5–7:30 p.m. and Sat. 10 a.m.–5 p.m.; 1/27 and 28 only.*

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Nightlife 83
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Television 90
Radio 95

A Complete Entertainment Guide for the Week Beginning January 25.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"When the Mountains Tremble"; "Nicaragua: Report From the Front." #2—Thru Jan. 23: "Gilda"; "The Lady From Shanghai." Jan. 24: "The Bitter Tea of General Yen"; "Ladies of Leisure." Jan. 25-26: "Pick-up on South Street"; "Underworld, U.S.A." Jan. 27-28: "Death in Venice"; "Women in Love." Beg. Jan. 29: "Tootsie"; "Some Like It Hot."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "Berlin Alexanderplatz."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Danton." **AGEE ROOM** —"1900."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Loveless."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Ziggy Stardust and the Spiders From Mars."

9. **ART—8th St. E. of University Pl.** 473-7014. Jan. 23: "Meetings With Remarkable Men." Jan. 24: "La Passante"; "Madame Rosa." Jan. 25: "Heartland Reggae"; "Gimme Shelter." Jan. 26: "The Man Who Loved Women"; "Stolen Kisses."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 23: "October"; "Potemkin." Jan. 24: "The Misfits"; "River of No Return." Jan. 25: "Laura"; "Night and the City." Jan. 26: "Mata Hari"; "A Farewell to Arms (1932)." Jan. 27-28: "The Philadelphia Story"; "Bringing Up Baby." Jan. 29: "A Slight Case of Murder"; "Arsenic and Old Lace."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 26: "Educating Rita"; "Tootsie."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 24: "S.O.B."; "My Favorite Year." Jan. 25-26: "The Day the Earth Stood Still"; "When Worlds Collide." Jan. 27-28: "Diabolique"; "Cat People (1982)." Beg. Jan. 29: "The Thing (1982)"; "Dawn of the Dead."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Gorky Park." #2—"Scarface."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Vertigo." #2—Thru Jan. 26: "Vertigo." Beg. Jan. 27: "La Balance." #3—"Rear Window." #4—"Experience Preferred. . .but Not Essential."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Jan. 26: "The Big Chill." Beg. Jan. 27: "Never Cry Wolf."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Right Stuff."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "Star 80."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Terms of Endearment."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Jan. 26: "Angel." Opening Jan. 27: "Broadway Danny Rose." #2—"Scandalous." #3—"To Be or Not to Be."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Silkwood." #2—"Scarface."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"The Right Stuff." #2—"To Be or Not to Be." #3—"D.C. Cab." #4—"The Man Who Loved Women." #5—"Never Say Never Again." #6—"Two of a Kind."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Scandalous." #2—582-5070. "Angel."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Jan. 26: "Uncommon Valor." Beg. Jan. 27: "Never Cry Wolf."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru Jan. 26: "Gospel." Beg. Jan. 27: "Star 80."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Hot Dog. . .The Movie." #2—"Sudden Impact."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Uncommon Valor." **EMBASSY 3**—"Wild Style." **EMBASSY 4**—"The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jan. 23: "Horse Feathers"; "Duck Soup"; "Animal Crackers." Jan. 24-25: "The Graduate"; "Carnal Knowledge." Jan. 26-28: "A Clockwork Orange"; "Britannia Hospital." Beg. Jan. 29: "Phantom of the Paradise"; "Shock Treatment." #2—Jan. 23-24: "Stevie"; "The Gift." Jan. 25-26: "The Lion in Winter"; "A Man for All Seasons." Jan. 27-28: "Twilight Zone—The Movie"; "Cujo." Jan. 29: "Born Yesterday"; "The Hustler."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Jan. 26: "The Power." Opening Jan. 27: "The Lonely Guy." #2—Thru Jan. 26: "Warriors of the Wasteland"; "Mortuary." Beg. Jan. 27: "The Power."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Rescuers"; "Mickey's Christmas Carol."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Backstage at the Kirov."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yentl."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Jan. 26: "The Riddle of the Sands." Beg. Jan. 27: "Never Cry Wolf."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Reuben, Reuben."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Educating Rita."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "La Balance."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "To Be or Not to Be."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Carmen."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Confidentially Yours."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Vertigo."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "The Right Stuff." #2—"Deep in the Heart."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "El Norte." **CORONET**—"Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Tender Mercies."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Jan. 25: "Star 80." Opening Jan. 26: "And the Ship Sails On." **CINEMA II**—753-0774. "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Jan. 26: "Hot Dog. . .The Movie." Opening Jan. 27: "The Lonely Guy." #2—832-2720. "Scarface."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Jan. 26: "The Right Stuff." Opening Jan. 27: "Broadway Danny Rose."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Scandalous." #2—"Gorky Park."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Can She Bake a Cherry Pie?"

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Silkwood."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Uncommon Valor."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "The Power."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—Thru Jan. 26: "Angel." Opening Jan. 27: "The Lonely Guy." #2—"The Big Chill."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Scarface."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Sudden Impact." #2—"Hot Dog. . .The Movie."

61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Gorky Park."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Basileus Quartet." #2—"Nostalghia." #3—"Kamilla."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—Thru Jan. 25: "Vertigo." Opening Jan. 26: "Entre Nous." #2—Thru Jan. 25: "The Return of Martin Guerre." Beg. Jan. 26: "Vertigo."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Jan. 28: "Around the World in 80 Days." Beg. Jan. 29: "Anna and the King of Siam"; "Kismet."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Corrupt." #2—Thru Jan. 26: "Experience Preferred. . .but Not Essential." Opening Jan. 27: "Love Letters."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Gorky Park." #2—"Scandalous." #3—"Sudden Impact." #4—"Scarface."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Jan. 26: "Baby, It's You"; "Diner." Opening Jan. 27: "Broadway Danny Rose." #2—Thru Jan. 26: "Ziggy Stardust and the Spiders From Mars"; "The Man Who Fell to Earth." Opening Jan. 27: "Broadway Danny Rose."

95. **THALIA—95th St. W. of B'way.** 222-3370. Jan. 23: "Stereo"; "Crimes of the Future"; "They Came From Within." Jan. 24: "Queen for a Day"; "The Gong Show Movie." Jan. 25: "Zatoichi and the Drums"; "Akumyo." Jan. 26: "Topaze (1933)"; "Topaze (1952)." Jan. 27-28: "The Tin Drum"; "M." Jan. 29: "Sartre par Lui-même."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Jan. 23: "Kaseki." Jan. 24: "The Secret Agent"; "Young and Innocent." Jan. 25: "The Hawks and the Sparrows"; "Rogopag." Jan. 26: "Gaijin"; "Portrait of Teresa." Jan. 27: "Frantic"; "The Woman Next Door." Jan. 28: "Rashomon"; "Throne of Blood." Jan. 29: "The Barkleys of Broadway"; "Broadway Melody of 1940."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27 (tent.): "The Lonely Guy." #2—"The Big Chill." #3—Thru Jan. 26: "Angel." Beg. Jan. 27 (tent.): "The Return of Martin Guerre." #4—"Rear Window."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—"Sudden Impact"; "Warriors of the Wasteland." #2—"Scarface."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Jan. 26: "The Power"; "Mortuary."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Mon.-Fri., 10:30 a.m.: "Man Belongs to Earth"; Mon.-Fri., 11:30 a.m.-3:30 p.m., Sat.-Sun., 10:30 a.m.-4:40 p.m.: "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m.: "To Fly" & "Living Planet"; Fri.-Sat., 6 p.m.: "Living Planet" & "Man Belongs to the Earth"; Fri.-Sat., 7:30 p.m.: "To Fly" & "Man Belongs to the Earth."

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; children & senior citizens $1. Jan. 25, 8 p.m.: "Great Expectations" (1946) by David Lean.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Jan. 27, 8 p.m.: Films from the Nicaraguan Film Institute. Jan. 28, 8 p.m.: "Giron (Bay of Pigs)" (1973) by Manuel Herrara, & "LBJ" by Santiago Alvarez. Jan. 29, 8 p.m.: Super-8 Films Against U.S. Intervention.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Jan. 25, at 1, 3:15, 6 & 8:30 p.m.: "Mayerling" (1937) by Anatole Litvak.

GOETHE HOUSE—Fifth Ave. nr. 82nd St. 744-8310. Free. Films directed by Robert Van Ackeren. Jan. 26, at 4, 6:30 & 9 p.m. (at the **D.W. Griffith Cinema, 59th St. at Second Ave.**—Jan. 26 only): "Die Flambierte Frau" (1983). Jan. 28, 1 p.m.: "Der Letzte Schrei" (1975); 3:30 p.m.: "Belcanto (or Is It Permitted for a Whore to Sob?)" (1977).

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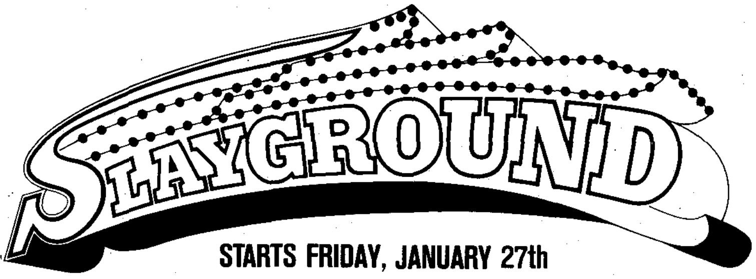

MOVIES

THE KITCHEN—484 Broome St. 925-3615. Free. Thru Jan. 28: Tue.-Sat., 1-6 p.m.: "1984 in 1984" by Nam June Paik, & "Artists Call Against U.S. Intervention in Central America." Jan. 24, 7-10 p.m.: Cable Review Lounge: "Artists Television Network," & "Fresh Potatoes."

METROPOLITAN MUSEUM OF ART—Uris Auditorium, Fifth Ave. at 81st St. 783-3077, 783-4469. Free. Jan. 28-29, 12 noon-4:30 p.m.: 18th Annual Independent Film and Video Exposition.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Jan. 28, 8 p.m.: Films by Cliff Fournier: "Striding Film Cycle": Part 1: "Run Like Mad"; Part 2: "Walk"; Part 3: "Steps Taken"; "Frames," & other works.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Jan. 28: Fred Astaire: The Television Years. Thru Mar. 3: Critics' Choice.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Jan. 23, 8 p.m.: "Heat and Dust" (1982) by James Ivory. Jan. 24-25, 8 p.m.: "Dont Look Back" (1967) by D.A. Pennebaker, with Bob Dylan. Jan. 26, 8 p.m., Jan. 27-28, 8 & 10:15 p.m., Jan. 29, 5 & 7:30 p.m.: "The Return of Martin Guerre" (1982) by Daniel Vigne; Jan. 27, 7:30 p.m.: "Impostors" (1979) by Mark Rappaport.

NEW SCHOOL AUDITORIUM—66 W. 12th St. 783-3077; 783-4469. Free. Jan. 26, 7 p.m.: 18th Annual Independent Film and Video Exposition.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; all hearing-impaired people welcome. Jan. 28, 1:30 p.m.: "Hester Street" (1975) by Joan Micklin Silver, with Carol Kane.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 24, 12 noon: "The Misfits" (1960) by John Huston, with Marilyn Monroe; 2:30 p.m.: "Pather Panchali" (1955) by Satyajit Ray. Jan. 26, 12 noon: "The City" (1939) by Ralph Steiner & Willard van Dyke. **Webster branch, 1465 York Ave.** Free. Jan. 26, 6 p.m.: "Potemkin" (1925) by Sergei Eisenstein. **Washington Heights branch, 1000 St. Nicholas Ave.** Free. Jan. 26, 3:30 p.m.: "Shoot the Piano Player" (1960) by François Truffaut.

PARSONS AUDITORIUM—Fifth Ave. nr. 13th St. 783-3077, 783-4469. Free. Jan. 27, 7 p.m.: 18th Annual Independent Film and Video Exposition.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Tue.-Sun., 6, 8 & 10 p.m., & Fri.-Sun., 4 p.m.: "Wuthering Heights" (1954) by Luis Buñuel. Fri.-Sun., 2 p.m. (free): "Rings on the Water" by Mercedes Gregory; 3 p.m. (free): "Grenada: The Future Coming Towards Us" by John Douglas, Carmen Ashhurst & Samori Marksman.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Jan. 28, 2 p.m.: "Metropolis" (1926) by Fritz Lang.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Jan. 27-29, 8 p.m.: "And God Created Woman" (1956) by Roger Vadim, with Brigitte Bardot, & *(at 6 & 10 p.m.) "Contempt"* (1959) by Jean-Luc Godard, with Bardot & Jack Palance.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Jan. 24, 12 noon-8 p.m.: "Seesaw" (1983) by Alvin Lucier. Jan. 26-29, 12 noon & 3 p.m.: "De Kooning on De Kooning" (1982) by Charlotte Zwerin; 1:30 & 4:30 p.m.: "Willem de Kooning and the Unexpected" (1979) by Erwin Leiser.

YM & YWHA—92nd St. branch, at 1395 Lexington Ave. 427-4410; Y-Charge: 831-8603. Adm. $6. The Holocaust: Guilt and Responsibility. Jan. 26, 8 p.m.: "Seven Beauties" (1977) by Lina Wertmuller, with Giancarlo Giannini.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—Thru Jan. 26: "Angel." #2—Thru Jan. 26: "The Power." #3—Thru Jan. 26: "Two of a Kind."

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Jan. 26: "Scarface." Beg. Jan. 27: "The Lonely Guy."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"Angel." #2—Thru Jan. 26: "Uncommon Valor." Beg. Jan. 27: "The Lonely Guy."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"To Be or Not to Be." #2—"Terms of Endearment."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"Silkwood." #2—"Hot Dog. . .The Movie."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Jan. 26: "Silkwood." Beg. Jan. 27: "Never Cry Wolf." #2—Thru Jan. 26: "Scandalous." Beg. Jan. 27: "The Lonely Guy." #3—"To Be or Not to Be." #4—"Scarface."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"The Power." #2—"Scandalous."

112. LOEWS PARADISE—E. 188th St. at Grand Conc. 367-1288. #1—"Terms of Endearment"; "Trading Places." #2—"Scandalous." #3—"Angel." #4—"Hot Dog. . .The Movie."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Terms of Endearment."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Wild Style." #2—"Hot Dog. . .The Movie." #3—"Scarface."

115. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—"Wild Style." #2—"Mortuary." #3—"D.C. Cab." #4—Thru Jan. 26: "The Big Chill." Beg. Jan. 27: "Martial Monks."

117. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—"Sudden Impact." #2—Thru Jan. 26: "Warriors of the Wasteland." Beg. Jan. 27: "Slayground." #3—"The Power."

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—"Scandalous." #2—"Wild Style." #3—"The Power." #4—"The Big Chill." #5—"Uncommon Valor." #6—"Hot Dog. . .The Movie." #7—"Scarface." #8—"Angel." #9—"Terms of Endearment." #10—"Sudden Impact."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "The Lonely Guy." #2—"Silkwood." #3—"Scarface." #4—Thru Jan. 26: "To Be or Not to Be." Beg. Jan. 27: "Star 80." #5—"The Power."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Scandalous." #2—"Uncommon Valor."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "Never Cry Wolf." #2—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "The House Where Death Lives."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Angel." #2—"Terms of Endearment." #3—"Wild Style."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Scarface." #2—Thru Jan. 26: "Yentl." Beg. Jan. 27: "Slayground." #3—Thru Jan. 26: "Scandalous." Beg. Jan. 27: "Star 80." #4—Thru Jan. 26: "The Power." Beg. Jan. 27: "The Lonely Guy."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Terms of Endearment." #2—"Scandalous." #3—"The Power." #4—Thru Jan. 26: "Scarface." Beg. Jan. 27: "The Lonely Guy."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"Silkwood." #2—"To Be or Not to Be."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Jan. 26: "Scarface." #2—"Scandalous." #3—Thru Jan. 26: "Hot Dog. . .The Movie."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—Thru Jan. 26: "Napoleon." #2—Thru Jan. 26: "Educating Rita."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Angel." #2—"Terms of Endearment."

225. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—"Hot Dog. . .The Movie." #2—"Scarface." #3—"Yentl." #4—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Jan. 26: "The Power"; "Slave of the Cannibal Gods."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Jan. 26: "The Big Chill."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. "The Power."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Jan. 26: "Angel." Beg. Jan. 27: "Never Cry Wolf." #2—"The Man Who Loved Women." #3—"To Be or Not to Be." #4—"Silkwood."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. "Yentl."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—"Scandalous." #2—Thru Jan. 26: "Rear Window."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Scarface." #2—"The Power." #3—"Wild Style."

238. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Jan. 26: "Uncommon Valor"; "Grease." #2—Thru Jan. 26: "The Power"; "Kill or Be Killed."

239. WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy Ave. 384-0075. Thru Jan. 26: "Angel"; "Force of One."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Jan. 26: "Angel." Beg. Jan. 27: "The Lonely Guy." #2—Thru Jan. 26: "The Power."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. "Angel."

303. NEW DORP—HYLAN— 351-6601. #1—"Terms of Endearment." #2—"Silkwood."

304. NEW DORP—LANE— 351-2110. Thru Jan. 26: "Uncommon Valor."

305. NEW DORP—RAE— 979-0444. #1—"Hot Dog. . .The Movie." #2—"The Power."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—Thru Jan. 26: "To Be or Not to Be." Beg. Jan. 27: "Never Cry Wolf." #2—"Scarface."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80." #2—"Scandalous."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Yentl."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Hot Dog. . .The Movie." #2—"The Power." #3—Thru Jan. 26: "Scarface." Beg. Jan. 27: "Star 80." #4—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Slayground."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Sudden Impact." #2—"Angel."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Silkwood." #2—"To Be or Not to Be." #3—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "The Lonely Guy." #4—Thru Jan. 26: "Yentl." Beg. Jan. 27: "Never Cry Wolf."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Jan. 26: "Sudden Impact"; "Blade Runner." Beg. Jan. 27: "Under Fire"; "Mad Max."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"Silkwood." #2—"To Be or Not to Be." #3—"Scandalous." #4—"Hot Dog. . .The Movie." #5—"Scarface." #6—"Gorky Park." #7—Thru Jan. 26: "Uncommon Valor." Beg. Jan. 27: "The Lonely Guy."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Scandalous." #2—"Angel."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Scandalous." #2—"Angel."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Wild Style." #2—"Sudden Impact." #3—"Terms of Endearment."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Hot Dog. . .The Movie." #2—Beg. Jan. 27: "Star 80." #3—"Silkwood."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"The Big Chill." #2—"Scandalous." #3—"The Power." #4—"Scarface."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Silkwood." #2—"Hot Dog. . .The Movie."

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MOVIES

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Jan. 26: "The Big Chill." #2—Thru Jan. 26: "Educating Rita."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Jan. 26: "The Right Stuff." Beg. Jan. 27: "Star 80." #2—Thru Jan. 26: "To Be or Not to Be." Beg. Jan. 27: "The Lonely Guy."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Terms of Endearment."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Scarface." #2—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Slayground." #3—"Wild Style." #4—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "Never Cry Wolf."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—Thru Jan. 26 (tent.): "The Big Chill." #2—Thru Jan. 26 (tent.): "Warriors of the Wasteland." #3—Thru Jan. 26 (tent.): "Scarface." #4—Thru Jan. 26 (tent.): "Uncommon Valor." #5—Thru Jan. 26 (tent.): "To Be or Not to Be."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Yentl." #2—"Terms of Endearment."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "Silkwood."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Terms of Endearment." #2—"Scandalous." #3—"Angel."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Jan. 26: "Scarface." Beg. Jan. 27: "Slayground."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Wild Style." #2—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "The Lonely Guy." #3—Thru Jan. 26: "Warriors of the Wasteland." Beg. Jan. 27: "Scarface."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Jan. 26: "Warriors of the Wasteland"; "Christine."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. "The Big Chill."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Jan. 26: "Uncommon Valor."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Jan. 26: "Scarface." Beg. Jan. 27: "Star 80." #2—Thru Jan. 26: "The Power." Beg. Jan. 27: "The Lonely Guy."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Jan. 26: "Two of a Kind"; "The Star Chamber." Beg. Jan. 27: "D.C. Cab"; "Bad Boys."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"D.C. Cab." #2—"Christine"; "Mortuary." #3—"The Power."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Jan. 26: "Angel." #2—Thru Jan. 26: "Hot Dog. . .The Movie."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Hot Dog. . .The Movie." #2—"Scandalous."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Terms of Endearment." #2—"Hot Dog. . .The Movie."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Jan. 26: "D.C. Cab"; "Bad Boys." Beg. Jan. 27: "Two of a Kind"; "The Star Chamber."

Long Island

(Area Code 516)
Nassau County

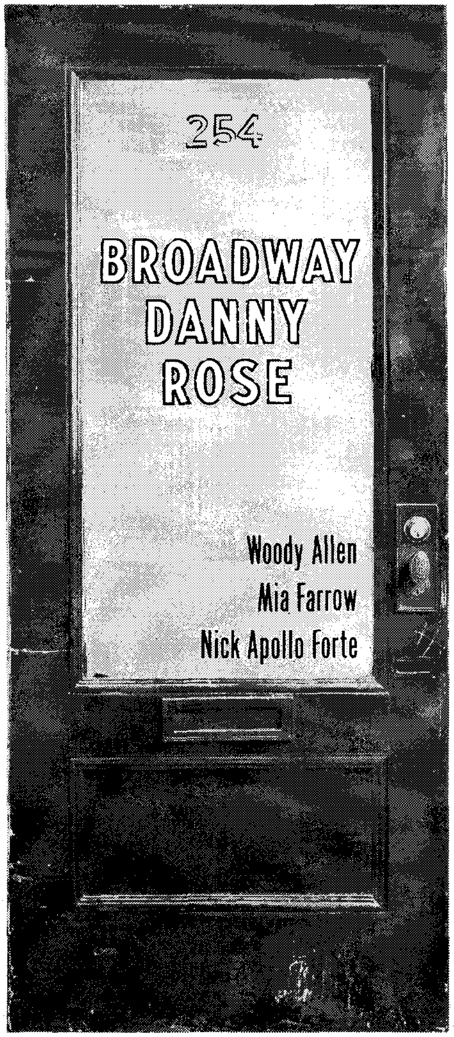
500. BALDWIN—GRAND AVENUE— 223-2323. #1—"Scandalous." #2—"The Big Chill."

501. BALDWIN—RKO— 223-9230. "The Power."

502. BELLEROSE—RKO— 775-1351. Thru Jan. 24: "A Night in Heaven." Beg. Jan. 25: "The Dead Zone."

503. BELLMORE—PLAYHOUSE— 785-5400. Program unavailable.

504. BELLMORE—THE MOVIES— 785-3032. Program unavailable.



A Jack Rollins AND Charles H. Joffe PRODUCTION
EDITOR Susan E. Morse
PRODUCTION DESIGNER Mel Bourne
DIRECTOR OF PHOTOGRAPHY Gordon Willis ASC
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MOVIES

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. Program unavailable.

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Scarface." #2—Thru Jan. 26: "The Power." Beg. Jan. 27: "Star 80." #3—Thru Jan. 26: "To Be or Not to Be." Beg. Jan. 27: "The Lonely Guy." #4—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Slayground."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Jan. 26: "Rear Window." Beg. Jan. 27: "Never Cry Wolf." #2—Thru Jan. 26: "Two of a Kind." Beg. Jan. 27: "The Big Chill."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. Thru Jan. 24: "A Night in Heaven." Jan. 25-29: "The Dead Zone."

517. FLORAL PARK—RKO FLORAL— 352-2280. "The Power."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "The Lonely Guy." #2—"Scarface."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80." #2—"Silkwood." #3—"Terms of Endearment."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Man Who Loved Women."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Yentl." #2—Thru Jan. 26: "To Be or Not to Be." Beg. Jan. 27: "Slayground." #3—Thru Jan. 26: "The Power." Beg. Jan. 27: "Star 80."

524. HEWLETT—RKO— 791-6768. Thru Jan. 24: "A Night in Heaven." Beg. Jan. 25: "The Dead Zone."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru Jan. 26: "The Power." Beg. Jan. 27: "Slayground." #2—"The Big Chill."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Silkwood." **SOUTH—**"Scarface."

529. LAWRENCE—RKO— 371-0203. #1—"Sudden Impact." #2—"The Power." #3—Thru Jan. 26: "Angel." Beg. Jan. 27: "Never Cry Wolf."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—"The Big Chill." #2—Thru Jan. 26: "Christine." Beg. Jan. 27 (tent.): "The Man Who Loved Women."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Angel." #2—"Terms of Endearment." #3—"Hot Dog. . .The Movie." #4—Thru Jan. 26: "The Man Who Loved Women." Beg. Jan. 27: "Broadway Danny Rose." #5—"Scandalous." #6—"Wild Style."

532. LONG BEACH—LIDO— 432-0056. Thru Jan. 26: "D.C. Cab"; "Vice Squad." Beg. Jan. 27: "Mortuary"; "48 Hrs."

533. LYNBROOK—LYNBROOK— 593-1033. #1—Thru Jan. 26: "Scarface." Beg. Jan. 27: "The Lonely Guy." #2—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "Slayground." #3—"Yentl." #4—"Scandalous."

534. LYNBROOK—STUDIO ONE— 599-1444. "Testament."

535. MALVERNE—TWIN— 599-6966. #1—Thru Jan. 26: "Educating Rita." Beg. Jan. 27 (tent.): "The Return of Martin Guerre." #2—Thru Jan. 26: "Christine." Beg. Jan. 27: "The Man Who Loved Women."

536. MANHASSET—MANHASSET— 627-7887. #1—Thru Jan. 26: "Scarface." Beg. Jan. 27: "The Lonely Guy." #2—"Silkwood." #3—Thru Jan. 26: "The Riddle of the Sands." Beg. Jan. 27: "Never Cry Wolf."

537. MANHASSET—RKO CINEMA— 627-1300. "Terms of Endearment."

540. MASSAPEQUA—PEQUA— 799-6464. "Silkwood."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"The Big Chill." #2—"To Be or Not to Be." #3—"Sudden Impact." #4—Thru Jan. 26: "The Power." Beg. Jan. 27: "Star 80." #5—Thru Jan. 26: "Yentl." Beg. Jan. 27: "Slayground." #6—"Terms of Endearment." #7—"Angel."

542. MERRICK—GABLES— 546-0734. Thru Jan. 26: "Two of a Kind." Beg. Jan. 27: "Christine."

543. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "Scandalous."

547. OCEANSIDE—OCEANSIDE— 536-7565. Program unavailable.

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "The Big Chill."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Jan. 26: "Educating Rita." #2—Thru Jan. 26: "Two of a Kind."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Scandalous." #2—"Angel."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Hot Dog. . .The Movie."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Terms of Endearment." #2—"Educating Rita."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Scandalous." #2—"Hot Dog. . .The Movie." #3—"Angel."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Jan. 26: "Educating Rita."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "The Right Stuff."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Silkwood." #2—Thru Jan. 26: "To Be or Not to Be." Beg. Jan. 27: "Star 80."

559. ROSLYN—ROSLYN— 621-8488. #1—"The Big Chill." #2—Thru Jan. 26: "Angel." Beg. Jan. 27: "La Balance."

561. SYOSSET—SYOSSET— 921-5810. #1—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80." #2—"To Be or Not to Be." #3—Thru Jan. 26: "Uncommon Valor." Beg. Jan. 27: "Never Cry Wolf."

562. SYOSSET—UA CINEMA 150— 364-0700 "Yentl."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. #1—"Trading Places"; "48 Hrs." #2—"To Be or Not to Be." #3—"Silkwood."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Wild Style." #2—"Uncommon Valor." #3—"Scandalous." #4—"The Power." #5—"Angel." #6—Thru Jan. 26: "D.C. Cab." Beg. Jan. 27: "Broadway Danny Rose." #7—"Hot Dog. . .The Movie." #8—"Scarface." #9—"Sudden Impact." #10—"Terms of Endearment." #11—"Yentl."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"Hot Dog. . .The Movie." #2—"Scandalous."

571. WANTAGH—RKO— 781-6969. "Scarface."

573. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Jan. 26: "The Power." Beg. Jan. 27: "The Lonely Guy." #2—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "Slayground." #3—Thru Jan. 26: "Scandalous." Beg. Jan. 27: "Star 80."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Jan. 26: "Testament." #2—Thru Jan. 26: "La Traviata." Beg. Jan. 27: "The Magic Flute."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Scarface."

602. BABYLON—RKO— 669-0700. #1—"The Power." #2—"To Be or Not to Be."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Hot Dog. . .The Movie." #2—"Uncommon Valor." #3—"Terms of Endearment."

604. BAY SHORE—CINEMA— 665-1722. Thru Jan. 26: "Yentl." Beg. Jan. 27: "The Lonely Guy."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Scandalous." #2—"Angel"; "Sudden Impact."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Jan. 26: "D.C. Cab." Beg. Jan. 27: "Two of a Kind."

612. CENTER MORICHES—CENTER— 878-2100. Thru Jan. 26: "Two of a Kind."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Jan. 26: "Two of a Kind."

615. COMMACK—MAYFAIR— 543-0707. "Silkwood."

616. COMMACK—MULTIPLEX— 462-6953. #1—"Scandalous." #2—"The Power." #3—"Angel." #4—"Uncommon Valor." #5—"Yentl." #6—"The Big Chill." #7—"Scarface." #8—"Terms of Endearment." #9—"Sudden Impact." #10—"Hot Dog. . .The Movie."

617. COMMACK—RKO— 499-4545. #1—"To Be or Not to Be." #2—Thru Jan. 26: "The Man Who Loved Women." Beg. Jan. 27: "Never Cry Wolf."

619. CORAM—CORAM— 698-7200. Thru Jan. 26: "Angel."

621. CORAM—PINE— 698-6442. #1—"Yentl." #2—"To Be or Not to Be."

622. DEER PARK—DEER PARK— 667-2440. "The Power."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru Jan. 26: "Scarface." Beg. Jan. 27: "Never Cry Wolf." #2—"Terms of Endearment." #3—"Yentl." #4—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "The Lonely Guy." #5—Thru Jan. 26: "Uncommon Valor." Beg. Jan. 27: "Slayground."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Hot Dog. . .The Movie."

627. EAST SETAUKET—RKO FOX— 473-2400. "Hot Dog. . .The Movie."

628. ELWOOD—ELWOOD— 499-7800. #1—"Uncommon Valor." #2—"Terms of Endearment."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "Slayground." #2—"Angel."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Silkwood." #2—Thru Jan. 26: "To Be or Not to Be." Beg. Jan. 27: "Star 80." #3—"The Power." #4—"Sudden Impact."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "The Right Stuff."

634. HUNTINGTON—RKO YORK— 421-3911. "Scarface."

635. ISLIP—ISLIP— 581-5200. #1—"Silkwood." #2—Thru Jan. 26: "The Big Chill." #3—Thru Jan. 26: "Hot Dog. . .The Movie."

636. KINGS PARK—KINGS PARK— 269-4422. Thru Jan. 26: "D.C. Cab."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Silkwood."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Jan. 26: "Christine."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Jan. 26: "D.C. Cab." Beg. Jan. 27: "Uncommon Valor."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Jan. 26: "Sudden Impact." #2—Thru Jan. 26: "Angel." #3—Thru Jan. 26: "To Be or Not to Be."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Thru Jan. 26: "Angel." Beg. Jan. 27: "The Lonely Guy." **OUTDOOR**—Thru Jan. 26: "The Power"; "Hot Dog. . .The Movie." Beg. Jan. 27: "Slayground."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Silkwood." #2—"The Big Chill."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Jan. 26: "D.C. Cab." Beg. Jan. 27: "Two of a Kind."

645. OAKDALE—OAKDALE— 589-8118. Thru Jan. 26: "Two of a Kind." Beg. Jan. 27: "Christine."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80." #2—"Terms of Endearment." #3—"Yentl."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Silkwood." #2—"Scarface."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "The Power." **OUTDOOR**—Thru Jan. 26: "Angel"; "Screwballs." Beg. Jan. 27: "Slayground."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Thru Jan. 26: "To Be or Not to Be." Beg. Jan. 27: "Never Cry Wolf." #2—"Scandalous."

653. PORT JEFFERSON—MINI EAST— 928-6555. Thru Jan. 26: "Scarface." Beg. Jan. 27: "The Lonely Guy." **WEST**—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Jan. 24: "A Night in Heaven." Beg. Jan. 25: "The Dead Zone."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Jan. 26: "D.C. Cab."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Jan. 26: "I Sent a Letter to My Love." Beg. Jan. 27: "Malou."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"Uncommon Valor." #2—Thru Jan. 26: "Hot Dog. . .The Movie." #3—Thru Jan. 26: "Angel."

660. SHIRLEY—TWIN— 281-4466 #1—Thru Jan. 26: "Two of a Kind." #2—Thru Jan. 26: "The Power."

662. SMITHTOWN—SMITHTOWN— 265-1551. Thru Jan. 26: "Scarface." Beg. Jan. 27: "Star 80."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Scandalous." #2—"Silkwood." #3—Thru Jan. 26: "Testament." Beg. Jan. 27: "Star 80."

664. STONY BROOK—LOEWS— 751-2300. #1—"Terms of Endearment." #2—"Scandalous." #3—"Uncommon Valor."

666. WEST ISLIP—TWIN— 669-2626. #1—"Two of a Kind." #2—Thru Jan. 26: "Christine." Beg. Jan. 27: "D.C. Cab."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Jan. 26: "Angel."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Scarface."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—"Silkwood." #2—Thru Jan. 26: "Uncommon Valor." Beg. Jan. 27: "The Lonely Guy."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Terms of Endearment."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27 (tent.): "Slayground." #2—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27 (tent.): "The Lonely Guy." #3—"Scandalous."

703. CROSS RIVER—CINEMA— 763-8811. Thru Jan. 26: "D.C. Cab."

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Jan. 26: "Scarface." Beg. Jan. 27: "The Lonely Guy." #2—"Experience Preferred. . .but Not Essential."

707. HARRISON—SILVER SCREEN— 835-2961. Jan. 25-29: "Monkey Grip."

708. HARTSDALE—CINEMA— 428-2200. #1—Thru Jan. 26: "Gorky Park." Beg. Jan. 27: "Silkwood." #2—Thru Jan. 26: "Silkwood." Beg. Jan. 27: "Never Cry Wolf." #3—"Terms of Endearment." #4—"Scandalous."

709. LARCHMONT—PLAYHOUSE— 834-3001. Thru Jan. 26: "Yentl." Beg. Jan. 27 (tent.): "Never Cry Wolf."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—Thru Jan. 26: "The Power." Beg. Jan. 27: "The Lonely Guy." #2—"To Be or Not to Be." #3—Thru Jan. 26: "Scandalous." Beg. Jan. 27: "Slayground." #4—Thru Jan. 26: "Scarface." Beg. Jan. 27: "Star 80."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "Star 80." #2—"Scandalous."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"Angel." #2—"Scandalous."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Scarface." #2—"The Power." #3—"Uncommon Valor." #4—"Silkwood." #5—"The Big Chill."

715. NEW ROCHELLE—TOWN— 632-4000. "Terms of Endearment."

716. OSSINING—ARCADIAN— 941-5200. #1—Thru Jan. 26: "Hot Dog. . .The Movie." #2—"Silkwood."

717. PEEKSKILL—BEACH— 737-6262. #1—Thru Jan. 26: "The Power." Beg. Jan. 27: "The Lonely Guy." #2—"Hot Dog. . .The Movie." #3—"Scarface." #4—"Yentl."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Silkwood." #2—"Terms of Endearment." #3—Thru Jan. 26: "To Be or Not to Be." Beg. Jan. 27: "Star 80." #4—Thru Jan. 26: "Angel." Beg. Jan. 27: "Never Cry Wolf."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Jan. 26: "Rear Window." Beg. Jan. 27: "The Big Chill."

721. PLEASANTVILLE—ROME— 769-0720. Program unavailable.

722. RYE—RYE RIDGE— 939-8177. #1—"Terms of Endearment." #2—"Hot Dog. . .The Movie."

723. SCARSDALE—FINE ARTS— 723-6699. "La Balance."

724. SCARSDALE—PLAZA— 725-0078. "The Big Chill."

726. WHITE PLAINS—COLONY— 683-1175. Thru Jan. 26: "Angel."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80." #2—"Hot Dog. . .The Movie."

728. WHITE PLAINS—UA CINEMA— 946-2820. "The Power."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Yentl." #2—"Silkwood."

731. YONKERS—KENT— 237-3440. #1—Thru Jan. 26: "Angel." Beg. Jan. 27 (tent.): "Slayground." #2—Thru Jan. 26: "The Power." Beg. Jan. 27: "Uncommon Valor."

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732. YONKERS—MOVIELAND— 793-0002. #1—"Terms of Endearment." #2—"To Be or Not to Be." #3—"Scarface." #4—"The Right Stuff."

733. YONKERS—PARK HILL— 969-4477. #1—"The Power." #2—"Hot Dog. . .The Movie." #3—"Angel."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"Uncommon Valor." #2—"Scandalous."

Rockland County

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "Scarface."

745. NANUET—THE MOVIES— 623-0211. #1—"Scandalous." #2—"Gorky Park." #3—"The Power." #4—"Hot Dog. . .The Movie." #5—"The Big Chill."

746. NEW CITY—TOWN— 634-5100. #1—"Terms of Endearment." #2—Thru Jan. 26: "Hot Dog. . .The Movie."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru Jan. 26: "To Be or Not to Be." Beg. Jan. 27: "The Lonely Guy." #2—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80."

748. NYACK—CINEMA EAST— 358-6631. "Silkwood."

751. PEARL RIVER—CENTRAL— 735-2530. "Terms of Endearment."

752. PEARL RIVER—PEARL RIVER— 735-6500. "To Be or Not to Be."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Uncommon Valor."

755. STONY POINT—9 W CINEMA— 942-0303. "Two of a Kind."

756. SUFFERN—LAFAYETTE— 357-6030. "Yentl."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Angel."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Scarface." #2—Thru Jan. 26: "The Big Chill." Beg. Jan. 27: "The Lonely Guy."

774. DANBURY—CINE— 743-2200. #1—"Terms of Endearment." #2—"Silkwood." #3—"Yentl."

775. DANBURY—CINEMA— 748-2923. #1—"Scandalous." #2—"To Be or Not to Be."

777. DANBURY—PALACE— 748-7496. #1—"Hot Dog. . .The Movie." #2—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80." #3—Thru Jan. 26 (tent.): "Angel."

778. DARIEN—PLAYHOUSE— 655-0100. "Terms of Endearment."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Hot Dog. . .The Movie." #2—"The Big Chill."

780. FAIRFIELD—COUNTY— 334-1411. "Uncommon Valor."

781. GREENWICH—CINEMA— 869-6030. #1—"Scarface." #2—"Heat and Dust."

782. GREENWICH—PLAZA— 869-4030. #1—"Terms of Endearment." #2—"Silkwood." #3—Thru Jan. 26: "The Man Who Loved Women."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Silkwood."

784. NORWALK—CINEMA— 838-4504. #1—"Scandalous." #2—"Hot Dog. . .The Movie."

785. NORWALK—NORWALK— 866-3010. Tent.: "Angel."

788. SOUTH NORWALK—SONO— 866-9202. Thru Jan. 24: "The Grey Fox." Jan. 25-27: "Passion." Beg. Jan. 28: "Vengeance Is Mine"; "In the Realm of the Senses."

789. SPRINGDALE—STATE— 325-0250. Thru Jan. 26: "Educating Rita." Beg. Jan. 27: "Sudden Impact."

790. STAMFORD—AVON— 324-9205. #1—"Wild Style." #2—"Uncommon Valor."

791. STAMFORD—CINEMA— 324-3100. #1—"Hot Dog. . .The Movie." #2—"Scandalous." #3—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80."

792. STAMFORD—RIDGEWAY— 323-5000. #1—Thru Jan. 26: "Yentl." Beg. Jan. 27: "Broadway Danny Rose." #2—"To Be or Not to Be."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Hot Dog. . .The Movie." #2—"Sudden Impact." #3—"Yentl."

795. WESTPORT—FINE ARTS— 227-3324. #1—"To Be or Not to Be." #2—Thru Jan. 26: "Uncommon Valor." Beg. Jan. 27: "Broadway Danny Rose." #3—227-9619. Thru Jan. 26: "Gorky Park." Beg. Jan. 27: "Star 80." #4—226-6666. "Silkwood."

796. WESTPORT—POST— 227-0500. "Terms of Endearment."

798. WILTON—CINEMA— 762-5678. "Rear Window."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Silkwood." #2—"Terms of Endearment." #3—Thru Jan. 26: "Scarface."

801. HARRISON—WARNER— 482-8550. #1—Thru Jan. 26: "D.C. Cab." #2—Thru Jan. 26: "The Power."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Beg. Jan. 27: "Star 80." #2—"Silkwood."

804. JERSEY CITY—LOEWS— 653-4600. #1—"Wild Style." #2—"Angel." #3—"The Power."

805. JERSEY CITY—STATE— 653-5200. #1—Closed for twinning. #2—"Scarface." #3—Thru Jan. 26: "Hot Dog. . .The Movie"; "Hercules." Beg. Jan. 27: "Slayground."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Sudden Impact." #2—"Angel." #3—"The Power." #4—"Wild Style."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Terms of Endearment." #2—"Scarface." #3—"Hot Dog. . .The Movie." #4—"To Be or Not to Be." #5—"Yentl." #6—"Scandalous."

808. UNION CITY—CINEMA— 865-5600. #1—Thru Jan. 26: "D.C. Cab"; "Private School." #2—Thru Jan. 26: "Two of a Kind"; "Max Dugan Returns."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Jan. 26: "D.C. Cab"; "Psycho II." Beg. Jan. 27: "Two of a Kind"; "Max Dugan Returns."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Return of the Jedi."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Terms of Endearment." #2—"Wild Style."

813. CEDAR GROVE—CINEMA 23— 239-1462. "Scandalous."

817. LIVINGSTON—COLONY— 992-0800. Thru Jan. 26: "Sudden Impact."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru Jan. 26: "Rear Window." Beg. Jan. 27: "Educating Rita."

819. MILLBURN—RKO— 376-0800. #1—"Scarface." #2—Program unavailable.

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"Scarface." #2—"Scandalous." #3—"La Balance."

822. MONTCLAIR—WELLMONT— 783-9500. #1—Thru Jan. 26: "The Power." Beg. Jan. 27: "Slayground." #2—"D.C. Cab." #3—"The Rescuers"; "Mickey's Christmas Carol."

825. NUTLEY—FRANKLIN— 667-1777. #1—Thru Jan. 26: "Hot Dog. . .The Movie." #2—Thru Jan. 26: "Angel." #3—Thru Jan. 26: "The Big Chill."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. #1—"Scarface." #2—Thru Jan. 26: "Hot Dog. . .The Movie." #3—Thru Jan. 26: "Educating Rita." Beg. Jan. 27: "Never Cry Wolf."

828. VERONA—VERONA— 239-0880. Thru Jan. 26: "The Big Chill." Beg. Jan. 27: "Slayground."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Silkwood." #2—Thru Jan. 26 "To Be or Not to Be." Beg. Jan. 27: "Star 80." #3—"Terms of Endearment."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Jan. 26: "The Big Chill."

841. CRANFORD—RKO— 276-9120. #1—"The Big Chill." #2—"Angel."

842. ELIZABETH—ELMORA— 352-3483. Thru Jan. 26: "Educating Rita." Beg. Jan. 27: "D.C. Cab."

843. ELIZABETH—LIBERTY— 351-5140. #1—Thru Jan. 26: "The Power." Beg. Jan. 27: "Martial Monks." #2—Thru Jan. 26: "Two of a Kind."

846. LINDEN—TWIN— 925-9787. #1—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "The Lonely Guy." #2—Tent.: "Scarface."

848. ROSELLE PARK—PARK— 245-0358. Thru Jan. 26: "Christine." Beg. Jan. 27: "The Big Chill."

849. SUMMIT—STRAND— 273-3900. Thru Jan. 26: "Gorky Park." Beg. Jan. 27: "Never Cry Wolf."

851. UNION—FIVE POINTS— 964-3466. Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80."

852. UNION—LOST PICTURE SHOW— 964-4497. "Scandalous."

854. UNION—RKO— 686-4373. #1—"Silkwood." #2—"Terms of Endearment."

857. WESTFIELD—RIALTO— 232-1288. #1—Thru Jan. 26: "Yentl." Beg. Jan. 27: "Never Cry Wolf." #2—"Scarface." #3—Thru Jan. 26: "Hot Dog. . .The Movie." Beg. Jan. 27: "The Lonely Guy."

858. WESTFIELD—TWIN— 654-4720. #1—Thru Jan. 26: "Uncommon Valor." #2—"Scandalous."

Bergen County

860. BERGENFIELD—BERGENFIELD— 385-1600. Thru Jan. 26: "The Power."

861. CLOSTER—CLOSTER— 768-8800. Thru Jan. 26: "Hot Dog. . .The Movie."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Scarface." #2—"Angel." #3—"The Power." #4—"Scandalous."

863. EMERSON—TOWN— 261-1000. "Scandalous."

864. FAIR LAWN—HYWAY— 796-1717. #1—Thru Jan. 26: "The Power." Beg. Jan. 27 (tent.): "The Lonely Guy." #2—"Scarface."

866. FAIRVIEW—TWIN— 941-2424. #1—"Hot Dog. . .The Movie." #2—"Terms of Endearment."

867. FORT LEE—LINWOOD— 944-6900. #1—"Yentl." #2—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27 (tent.): "Star 80."

868. FORT LEE—SHARON— 224-0202. "To Be or Not to Be."

873. OAKLAND—TWIN— 337-4478. #1—"The Big Chill." #2—Thru Jan. 26: "Sudden Impact." Beg. Jan. 27: "Star 80."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Jan. 26: "Educating Rita." #2—Thru Jan. 26: "Christine."

875. PARAMUS—BERGEN MALL— 845-4449. "The Right Stuff."

876. PARAMUS—CINEMA 35— 845-5070. "Scarface."

877. PARAMUS—DRIVE-IN— 368-1440. Thru Jan. 26: "The Power"; "X-tro." Beg. Jan. 27: "Mortuary."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Terms of Endearment." #2—Thru Jan. 26: "The Big Chill." Beg. Jan. 27: "Star 80." #3—"The Man Who Loved Women." #4—Thru Jan. 26: "Silkwood." Beg. Jan. 27: "Broadway Danny Rose." #5—"Hot Dog. . .The Movie." #6—"Yentl." #7—"Uncommon Valor." #8—"To Be or Not to Be."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"Scandalous." #2—"Angel." #3—"Sudden Impact."

880. RAMSEY—CINEMA— 825-2090. Thru Jan. 26: "Hot Dog. . .The Movie."

881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK—RIALTO— 641-2115. "The Big Chill."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"Scandalous." #2—"Terms of Endearment."

885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Jan. 26: "The Big Chill." #2—Thru Jan. 26: "Two of a Kind."

887. TENAFLY—BERGEN— 567-0004. Thru Jan. 26: "The Big Chill."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Thru Jan. 26: "Educating Rita." Beg. Jan. 27: "Never Cry Wolf."

889. WESTWOOD—PASCACK— 664-3200. Thru Jan. 26: "Sudden Impact." Beg. Jan. 27 (tent.): "Star 80."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. Reviewed in this issue. PG. **62**

ANGEL—(1hr., 34m.,'84) A teenage girl—an honor student at a private school by day and a Hollywood Boulevard prostitute by night—is stalked by a killer. With Cliff Gorman, Susan Tyrrell, Dick Shawn, Rory Calhoun, Donna Wilkes. Dir. Robert Vincent O'Neil. R. **24, 33, 80, 97, 100, 103, 112, 118, 205, 223, 234, 239, 300, 302, 402, 408, 410, 426, 447, 529, 531, 541, 550, 554, 559, 567, 606, 616, 619, 629, 640, 642, 650, 658, 667, 713, 719, 726, 731, 733, 758, 777, 785, 804, 806, 825, 841, 862, 879**

BACKSTAGE AT THE KIROV—(1hr. 18m., '84) In Russian, Eng. voice-overs and subtitles. An unprecedented look backstage at the Kirov Ballet, the 200-year-old Leningrad company that launched the careers of Nijinsky, Balanchine, Baryshnikov and *other world-renowned talents. With Altynai* Assylmuratova. Dir. Derek Hart. **44**

BASILEUS QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A flossy, completely unconvincing mix of phony middle-aged fatigue, classical music, and silly chatter about art, death, and decadence. A world-famous string quartet loses its first violinist, and the three remaining men, having devoted themselves to art for thirty years (i.e., lived and worked 52 weeks a year together, which is not the way any quartet works), decide to embrace "life." Then a young, handsome virtuoso (Pierre Malet) joins the quartet, and the three men are made to feel their physical and sexual decrepitude—apparently they are all "through" in their mid-fifties (a slander which a visit to any restaurant or hotel close to Carnegie Hall should dispel). Much moth-eaten philosophy and fancy European hotel settings. And much classical music, played on the soundtrack by the superb Melos Quartet of Stuttgart in a style far more vigorous than these rheumatic complainers could possibly muster. With Omero Antonutti, Hector Alterio, Michel Vitold. Dir. Fabio Carpi. **86**

BERLIN ALEXANDERPLATZ—('83) Fassbinder's epic fifteen-hour-and-21-minute TV mini-series is an adaptation of the classic novel by Alfred Döblin, published in 1929 and issued here, in translation by Eugene Jolas, in 1931. Döblin and Fassbinder's hero is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie, with its heavily decadent Berlin-twenties atmosphere, is suffused in Fassbinder's *peculiarly lurid despair (very different from Döblin's* sardonic spirit), and much of it is slow going. Yet the production is remarkable, especially Peer Rabin's music, a lacy, soft-textured mixture of period café songs, barely overheard Nazi anthems, and gently dissonant string themes. Starring the bearishly physical Günter Lamprecht as Franz. With Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. **3**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **20, 38, 80, 97, 115, 118, 231, 413, 416, 422, 436, 500, 513, 526, 530, 541, 548, 559, 616, 635, 643, 714, 720, 724, 745, 773, 779, 825, 828, 840, 841, 848, 873, 878, 882, 885, 887**

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen stars in his new comedy as a theatrical agent who books some rather dubious performers into nightclubs and hotels. With Mia Farrow and Nick Apollo Forte. Dir. Allen. PG. **24, 71, 93, 531, 567, 792, 795, 878**

CAN SHE BAKE A CHERRY PIE?—(1hr. 30m., '83) Another of Henry Jaglom's semi-improvised comic talkfests, this one not as good as the last, *Sitting Ducks.* Michael Emil returns, a balding, crotchety middle-aged girl-chaser with theories about everything, and he falls into an affair with Karen Black, a neurotic singer recovering from a busted-up marriage. The obsessive, incongruous jabber is meant to be awkwardly funny and charming, but most of the time it's just awkward. Much of the movie was shot in and around the Café Central on Amsterdam Avenue. **73**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **55**

CHRISTINE—(1hr. 56m., '83) Based on Stephen King's best-seller, the story of Christine, a 1958 Plymouth Fury whose standard equipment includes an evil, indestructable vengeance. With Keith Gordon, John Stockwell, Harry Dean Stanton. Dir. John Carpenter. R. **433, 443, 530, 535, 542, 638, 645, 666, 848, 874**

CONFIDENTIALLY YOURS—(1hr. 51m., '84) In French, Eng. subtitles. Reviewed in this issue. PG. **56**

CORRUPT—(1hr. 39m., '84) A psychological thriller about four characters whose lives become linked through the murder of four narcotics police. With Harvey Keitel, John Lydon (a.k.a. Johnny Rotten), Sylvia Sidney. Dir. Roberto Faenza. R. **90**

D.C. CAB—(1hr. 44m., '83) A comedy about Washington, D.C. cab drivers. With Mr. T, Gary Busey, Irene Cara. Dir. Joel Schumacher. R. **32, 115, 442, 443, 451, 532, 567, 609, 636, 639, 644, 655, 666, 703, 801, 808, 809, 822, 842**

★ **DANTON**—(2hrs. 15m., '83) In French, Eng. subtitles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. PG. **5**

DEEP IN THE HEART—(1hr. 39m., '84) A tale of crime, passion and a woman's revenge, involving a young teacher from Boston who leaves a failing romance to take a job in Dallas, Texas. With Karen Young, Clayton Day. Dir. Tony Garnett. R. **58**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **62**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. **11, 50, 213, 416, 535, 549, 552, 555, 789, 818, 827, 842, 874, 888**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. **60**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), *losing her first husband in a scuffle between Fascists* and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristi*cally, she works in short anecdotes, but in this movie* the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88**

EXPERIENCE PREFERRED. . .BUT NOT ESSENTIAL—(1hr. 20m., '83) Charming minor comedy, directed by Peter Duffell, about a meek female student (Elizabeth Edmonds) who spends the summer waiting tables at a Wales resort and learns some of the facts of life among the other waiters and waitresses. The picture is no more than a concentrated version of high-class British TV (a sort of "Downstairs, Downstairs"), but the anecdotes have just enough acid strength to lift them beyond gentility. A pleasant movie. PG. **16, 90, 705**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **47**

GORKY PARK—(2hrs. 8m., '83) A dud. In his exciting best-seller (same title), Martin Cruz Smith fascinated readers with the intracacies of Soviet police procedure and the complicated deductions of his hero, the noble, melancholy Chief Investigator Arkady Renko. Director Michael Apted, working in Helsinki, doesn't get enough Russian atmosphere going, and we're prevented from enjoying Renko by a slightly vague screenplay (by Dennis Potter) and by William Hurt's soulful, soft-edged performance. Struggling with a clipped British accent (all the Russians here talk like Brits), Hurt, large but weak-looking, leaves his sentences hanging in dead air. Without a strong protagonist to pull things together, the plot convolutions of this murder mystery may not make sense to the uninitiated. With Lee Marvin as a sinister American businessman, Brian Dennehy as a New York cop loose in Moscow, and Joanna Pacula, in a passionate performance, as the Russian girl who wants to emigrate. R. **14, 72, 85, 92, 407, 708, 745, 795, 849**

GOSPEL—(1hr. 32m., '83) A live concert of some of gospel music's top performers filmed at the Paramount Theater in Oakland, California. With James Cleveland, Walter Hawkins and the Hawkins Family, The Mighty Clouds of Joy, The Clark Sisters, Shirley Caesar. Dir. David Leivick and Frederick A. Ritzenberg. **36**

HOT DOG. . .THE MOVIE—(1hr. 36m., '84) Fanatically devoted young skiers and their friends are the subject of this comedy. With David Naughton, Patrick Houser, Tracy N. Smith, Shannon Tweed. Dir. Peter Markle. R. **22, 37, 70, 83, 97, 105, 112, 114, 118, 201, 203, 212, 225, 305, 401, 403, 407, 412, 414, 420, 447, 448, 450, 518, 531, 533, 551, 554, 567, 570, 573, 603, 616, 625, 626, 627, 629, 635, 642, 658, 702, 711, 716, 717, 722, 727, 733, 745, 746, 777, 779, 784, 791, 793, 805, 807, 825, 827, 846, 857, 861, 866, 878, 880**

KAMILLA—(1hr. 40m., '83) In Norwegian, Eng. subtitles. In post-World War II Norway, a seven-year-old girl helplessly witnesses the violent disintegration of her parents' marriage. Written, directed and starring Vibeke Lokkeberg. **86**

LA BALANCE—(1hr. 42m., '83) In French, Eng. subtitles. The Paris cops, cynical to a man, strong-arm a couple of petty criminals in love—a sad-eyed pimp (Philippe Léotard) and a beautiful prostitute (Nathalie Baye, acting tough)—in order to get them to inform on a noxious Mr. Big (Maurice Ronet). Using a hand-held camera, the American-born director Bob Swaim shot much of the film in the relatively unfamiliar section of Belleville, a sort of Arab tenderloin with porno theaters and glittering couscous parlors. Swaim's strategy of roughening the texture of a routine *policier* must have impressed the French as the latest in authenticity—the film won numerous awards. Though exciting, tense, and violent, *La Balance* is basically conventional. With Richard Berry as the most intelligent of the cops. R. **16, 51, 559, 723, 821**

★ **LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

LONELY GUY, THE—(1hr. 30m., '84) A contemporary comedy about one man learning to cope with his loneliness. With Steve Martin, Charles Grodin, Judith Ivey, Steve Lawrence, Robyn Douglass. Dir. Arthur Hiller. R. **41, 70, 80, 97, 102, 103, 109, 201, 206, 210, 300, 403, 407, 418, 428, 439, 512, 518, 533, 536, 573, 604, 625, 642, 653, 700, 702, 705, 710, 717, 747, 773, 846, 857, 864**

LOVE LETTERS—(1hr. 34m., '84) An impressionable young career woman becomes infatuated with a married man. With Jamie Lee Curtis, James Keach, Amy Madigan, Bud Cort. Dir. Amy Jones. R. **90**

LOVELESS, THE—(1hr. 24m., '84) A group of motorcycle bikers stop in a small town on their way to a race. With Willem Dafoe, Robert Gordon, Marin Kanter. Dir. Kathryn Bigelow and Monty Montgomery. R. **6**

MAN WHO LOVED WOMEN, THE—(1hr. 58m., '83) Blake Edwards's remake of Truffaut's second-rate farce is so vaguely written and constructed that most moviegoers will probably sit through it wondering how they are supposed to respond. Is the hero—David Fowler (Burt Reynolds), a Los Angeles sculptor—meant to be a compulsive skirt chaser (like Truffaut's hero) or a sheepish, passive man who allows himself to be corralled by panting women? Reynolds, whose black, squared-off beard and heavy tan give him the appearance of a bouncer at a Sunset Strip sex club, plays the role first one way, then the other, and the movie never settles into a comic convention that makes sense. As Reynolds's psychoanalyst, Julie Andrews is dreadful (her scenes, earnestly written, stop the movie dead), but Kim Basinger does wonders with that old comic standby, the woman who enjoys making love in public places. R. **9, 32, 234, 521, 530, 531, 535, 617, 782, 878**

★ **NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion.* Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **20, 35, 46, 109, 203, 234, 306, 403, 420, 513, 529, 536, 561, 617, 625, 651, 708, 709, 719, 827, 849, 857, 888**

NICARAGUA: REPORT FROM THE FRONT—(32m., '83) A documentary filmed on both sides of the confrontation in Nicaragua between Sandinistas and Somoza-loyalists. Dir. Deborah Shaffer and Thomas Sigel. **2**

NOSTALGHIA—(2hrs. 10m., '83) In Italian, Eng. subtitles. The surreal fantasies and mystical yearnings of a Russian intellectual in contemporary Italy. Winner of the Grand Prix for Creative Cinema at the 1983 Cannes Film Festival. With Oleg Yankovsky, Domiziana Giordano, Erland Josephson. Dir. Andrei Tarkovsky. **86**

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **88, 97, 535**

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. **48**

★ **RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. **21, 32, 58, 71, 418, 557, 633, 732, 875**

SCANDALOUS—(1hr. 34m., '84) A television reporter becomes the victim of a farcical con game engineered by a master-of-disguise. With Robert Hays, John Gielgud, Pamela Stephenson. Dir. Rob Cohen. PG. **24, 33, 72, 92, 109, 111, 112, 118, 202, 206, 210, 212, 236, 307, 407, 408, 410, 413, 426, 448, 500, 531, 533, 545, 550, 554, 567, 570, 573, 606, 616, 651, 663, 664, 702, 708, 710, 711, 713, 735, 745, 775, 784, 791, 807, 813, 821, 852, 858, 862, 863, 879, 883**

SCARFACE—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather,* the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. **14, 30, 70, 82, 92, 98, 102, 109, 114, 118, 201, 206, 210, 212, 225, 237, 306, 401, 407, 413, 420, 422, 427, 428, 439, 512, 518, 528, 533, 536, 567, 571, 601, 616, 625, 634, 649, 653, 662, 668, 705, 710, 714, 717, 732, 744, 773, 781, 800, 805, 807, 819, 821, 827, 846, 857, 862, 864, 876**

★ **SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. **30, 74, 105, 109, 201, 211, 234, 303, 403, 407, 412, 414, 424, 519, 528, 536, 540, 558, 566, 615, 632, 635, 637, 643, 649, 663, 700, 708, 714, 716, 719, 730, 748, 774, 782, 783, 795, 800, 803, 830, 854, 878**

STAR 80—(1hr. 44m., '83) A cold, bitter, disgusted, unilluminating account of the miserable career and ghastly death of *Playboy* centerfold Dorothy Stratten, who was murdered by her estranged husband, the small-time Vancouver hustler Paul Snider on August 14, 1980. Bob Fosse, who wrote the screenplay (adapting Teresa Carpenter's *Village Voice* cover story, "Death of a Playmate") as well as directed, hasn't dug into the subject. He just recreates the surface of it. As he tells it, the world of topless bars, photo studios and *Playboy* mansion parties is not only cheap, it's lacking in vitality and simple *interest*. These people are beneath him, and they're supposed to be beneath us too. But that kind of disdain is self-defeating for a dramatist. Eric Roberts, trying too hard as Snider, opens his mouth wide and speaks every line in a clogged, slowed-down voice—it's as if thick soup had been poured over the syllables. Some of Snider's desperation comes through, but the performance is monotonous. And Mariel Hemingway is also monotonous as Dorothy. With her little-girl voice and downy softness, she's a cuddly sacrificial lamb, a victim pure and simple. With Cliff Robertson as Hugh Hefner, and Roger Rees, in a completely neutral performance, as a young director (i.e., Peter Bogdanovich). R. **22, 36, 62, 201, 206, 225, 307, 401, 412, 418, 439, 512, 519, 523, 541, 558, 561, 573, 632, 648, 653, 662, 663, 710, 711, 719, 727, 747, 777, 791, 795, 803, 830, 851, 867, 873, 878, 889**

SUDDEN IMPACT—(1hr. 55m., '83) The fourth of Clint Eastwood's "Dirty Harry" cop movies is well-directed (by Eastwood himself) and quite crazy. Morose, sensational, filled to the brim with the depressing sadness of sadism, *Sudden Impact* is a grim parable about a country in which the criminal-justice system has failed and only a few bold individuals—avengers—keep morality alive. Everywhere Dirty Harry Callahan goes he runs into criminals—and kills them. He also runs into a lady painter (Sondra Locke) who produces canvases of howling Edvard Munch anguish. The artist runs down the men who raped her and her sister a decade earlier; she shoots them in the groin, and then shoots them in the head. She takes, as it were, an eye and an ear for an eye. A small-scale death squad, Clint and Sondra uphold American civilization by killing people. Yet, gruesome as it is, the movie is often exciting. Eastwood has a talent for stiff, pulp-filmmaking violence—the lurid excitement of chases and gunfire at night. R. **37, 58, 83, 92, 98, 117, 118, 203, 225, 307, 401, 402, 406, 411, 420, 428, 512, 519, 529, 541, 561, 567, 606, 616, 632, 640, 648, 653, 668, 702, 727, 747, 777, 789, 791, 793, 806, 817, 851, 867, 873, 879, 889**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **23, 31, 60, 104, 112, 113, 118, 205, 210, 223, 303, 411, 419, 423, 426, 450, 519, 531, 537, 541, 552, 567, 603, 616, 625, 628, 648, 664, 701, 708, 715, 719, 722, 732, 746, 751, 774, 778, 782, 796, 800, 807, 811, 830, 854, 866, 878, 883**

TO BE OR NOT TO BE—(1hr. 47m., '83) A pleasant but rather pointless remake of Ernst Lubitsch's 1942 comedy. Mel Brooks and Anne Bancroft, acting together for the first time, take on the roles originally played by Jack Benny and Carole Lombard, and although Bancroft, looking smashing in silver lamé, is wonderfully sexy and demonstrates ample comic style, Brooks shouts his lines in virtually every scene like a vaudeville comedian. This farce about a theater troupe in occupied Warsaw that saves itself and the Polish underground from the Nazis by impersonating SS officers shocked some people in 1942 with its insouciant humor, but at least the satirical jokes made sense as an expression of Lubitsch's ruefully civilized view. Forty-one years later, the Nazis, more horrible than Lubitsch could have known, have become standard theatrical-cinematic properties, and so this remake seems both a whimsical irrelevance and another dispensible bit of exploitation. The best moment: Brooks and Bancroft singing "Sweet Georgia Brown" in pidgin Polish. Directed by Alan Johnson, who had choreographed some of the song-and-dance numbers in Brooks's earlier movies. With Tim Matheson as the gallant Polish flyer. PG. **24, 32, 54, 104, 109, 201, 211, 234, 306, 403, 407, 418, 422, 512, 523, 541, 558, 561, 566, 602, 617, 621, 632, 640, 651, 710, 719, 732, 747, 752, 775, 792, 795, 807, 830, 868, 878**

TWO OF A KIND—(1hr. 30m., '83) The Supreme Being will annihilate mankind unless two young lovers perform great sacrifices for each other. With John Travolta, Olivia Newton-John, Charles Durning, Oliver Reed, Beatrice Straight, Scatman Crothers. Dir. John Herzfeld. PG. **32, 100, 442, 451, 513, 542, 549, 609, 612, 613, 644, 645, 660, 666, 755, 808, 809, 843, 885**

UNCOMMON VALOR—(1hr. 45m., '83) Childish but undeniably stirring right-wing fantasy. A retired army colonel (Gene Hackman, and better than ever), convinced that his son is being held captive in a prison camp in Laos, organizes the boy's old Army unit into a team, leads it through the jungle to the camp, and liberates the Americans. Similar to Lieutenant Colonel Bo Gritz's actual foray into Laos (which ended in disaster), this story is a fantasy not only of liberating American war prisoners but of fighting that war over again—the *right* way this time—and thereby redeeming America's lost honor. The movie has the clichés of the genre, but also more heart and a more bitter edge than a rambunctious bash like *The Dirty Dozen*. Featuring an amusing "guest appearance" by boxer Randall "Tex" Cobb as a mystical druggie-biker vet who pulls himself together to fight one more time. Deftly directed by Ted Kotcheff. R. **35, 38, 76, 103, 118, 202, 238, 304, 407, 422, 438, 561, 567, 603, 616, 625, 628, 639, 658, 664, 700, 714, 731, 735, 754, 780, 790, 795, 858, 878**

WHEN THE MOUNTAINS TREMBLE—(1hr. 23m., '83) In Spanish, Eng. subtitles. A documentary about the life of a Guatemalan peasant family told as a story in dramatic form. Dir. Pamela Yates and Thomas Sigel. **2**

WILD STYLE—(1hr. 22m., '83) A reporter (Patti Astor) doing a story for a downtown magazine and a graffiti artist (George "Lee" Quiñones) searching for self-expression serve as the basic framework for this exuberant tour of the graffiti, rap-music, and break-dancing culture of the South Bronx. The movie, which, at its best, is a kind of ecstatic rap musical, with groups of teenagers hassling each other in cadenced jive, exhibits both the strengths and weaknesses of the democratic approach. Everyone in the neighborhood gets a chance to perform (and some of the break dancing is spectacular), with disastrous results for the movie's continuity and momentum. Still, it's exciting stuff. Dir. Charlie Ahearn. **38, 114, 115, 118, 205, 237, 411, 420, 428, 531, 567, 790, 804, 806, 811**

★**YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. **45, 206, 225, 235, 308, 403, 423, 523, 533, 541, 562, 567, 604, 616, 621, 625, 648, 709, 717, 730, 756, 774, 792, 793, 807, 857, 867, 878**

ZIGGY STARDUST AND THE SPIDERS FROM MARS—(1hr. 31m., '83) A concert filmed in 1973 of David Bowie appearing for the last time as the glitter character Ziggy Stardust. Dir. D.A. Pennebaker. PG. **7, 93**

Revivals

AROUND THE WORLD IN 80 DAYS—(2hrs. 56m., '56) Mike Todd's large-scale entertainment, based on the Jules Verne novel, has a mid-fifties dullness about it. David Niven and Cantinflas are charming, but the cameo performances by famous stars (Frank Sinatra as an Old West piano player, for instance) grow tiresome, and the spectacle lacks eccentric flair. Dir. Michael Anderson. G. **89**

DUCK SOUP—(1hr. 20m., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. **39**

M—(1hr. 30m., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **95**

MADAME ROSA—(1hr. 45m., '78) In French, Eng. subtitles. This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart; particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, old, and puffy whore. Dir. Moshe Mizrahi. **9**

MAGIC FLUTE, THE—(2hrs. 15m., '75) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that he should take more frequent holidays from anxiety, despair, and "the God question." Musically, the performance is a little stodgy, but Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. People who have never stepped into an opera house have been enthralled by this film. **574**

PHILADELPHIA STORY, THE—(1hr. 51m., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison" before then. Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. **10**

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. **16, 97, 236, 513, 720, 798, 818**

SOME LIKE IT HOT—(2hrs., '59) Billy Wilder's great comedy about transvestitism has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl's band. Marilyn Monroe is very funny and rapturously beautiful as a singer, Joe E. Brown hilarious as an amorous old gent. **2**

VERTIGO—(2hrs., '58) Obsessive, morose, heavy with "themes" and symbols, this elaborate and lugubrious thriller is Hitchcock's most consciously artful work. It's not as witty or as likable as *Strangers on a Train* or *Rear Window*, but some of it is truly impassioned—a rarity in Hitchcock. James Stewart is the ex-police detective suffering from the fear of heights, and Kim Novak is the high-class woman he tails and falls in love with. The sensual Novak, inept but touching, also plays Judy, the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. Screenplay by Samuel Taylor. PG. **16, 57, 88**

WUTHERING HEIGHTS (1954)—(1hr. 30m.) In Spanish, Eng. subtitles. Luis Buñuel's version, made in Mexico, with Wagner's *Tristan und Isolde* on the soundtrack, is a good deal more passionate than the flossy 1939 Wyler version. Buñuel sets Emily Brontë's novel on a Mexican ranch, and the hot-blooded types fling each other around a great deal. No great psychological depths are sounded, but the cruelty is vivid, the imagery dark and obsessive. With Irasema Dilian and Jorge Mistral. At the Public Theater (See *Museums, Societies, Etc.*).

YOUNG AND INNOCENT—(1hr. 20m., '37) A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. **96**

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Broadway

Previews and Openings

Monday, January 23

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. Previews now prior to a 2/9 opening. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck Theater,** 302 W. 45th (246-6363). 2 hrs. (without intermission). All major credit cards.

Tuesday, January 24

OPEN ADMISSIONS—Shirley Lauro's play focusing on a middle-aged white teacher and her conflict with a black City College student; directed by Elinor Renfield. With Calvin Levels, Marilyn Rockafellow, Kevin Tighe, Sloan Shelton, Nan-Lynn Nelson, and Una Kim. Previews start 1/24 prior to a 1/29 opening. All previews are $10-$22.50. After opening: Tues.-Sat. at 8, $10-$30; mats. Wed. & Sat. at 2, Sun. at 3, $10-$27.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs. All major credit cards.

Now Playing

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator; directed by Arvin Brown. With J.J. Johnston and Bruce MacVittie. Tues.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 2/4. **Booth,** 222 W. 45th St. (239-6200). 1 hr., 50 mins. Credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. As of 1/31, play switches to a Tues.-Sun. schedule with mats. Wed. & Sat. at 2, Sun. at 3. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Trudeau proves himself an effortlessly clever lyricist, using nicely double-edged humor. And Levy has directed deftly, resourcefully building pyramids of comic detail upon detail. Laura Dean's enchanting Boopsie almost steals the show. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

THE GLASS MENAGERIE—Jessica Tandy, Amanda Plummer, John Heard, and Bruce Davison in a revival of Tennessee Williams's play; directed by John Dexter. Stay tuned to Ms Tandy and you'll get enough greatness to last you a lifetime. Extremely good, too, is Heard's gentleman caller. Tues.-Thurs. at 8, $20.50-$29.50; Fri. at 8, $27-$35; Sat. at 8, $29.50-$37.50; Wed. at 2, $19.50-$27.50; Sat. at 2 & Sun. at 3, $24.50-$32.50. **Eugene O'Neill Theater,** 230 W. 49th St. (246-0220). 2 hrs., 30 mins. All major credit cards.

HEARTBREAK HOUSE—Rex Harrison stars in a revival of the George Bernard Shaw play, with Rosemary Harris, Amy Irving, Philip Bosco, Dana Ivey, Stephen McHattie, Jan Miner, Bill Moor, and William Prince; directed by Anthony Page. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all seats $32.50 exc. Fri. & Sat. which are $35. So superior a play in a nugatory season mustn't be shunned. It's Shaw's masterwork. **Circle in the Square,** 1633 Bdway (581-0720). 2 hrs., 35 mins. All major credit cards.

IAN MCKELLEN ACTING SHAKESPEARE—A one-man show celebrating the life and times of the world's greatest playwright. Tues.-Thurs. at 8, Wed. at 2, $18-$20; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $20-$22.50. Balcony seats all perf. $10. **Ritz Theater,** 219 W. 48th (664-1290). All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. (Thru 2/11, orchestra & front mezz. tickets are $29.50 **IF** bought 24 hours in advance.) **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, George de la Pena, Christine Andreas. (Thru 1/29, Valentina and Leonid Koslov replace the vacationing Panova and de la Pena.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Major credit cards.

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Peter Gallagher and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30.**Plymouth Theater,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2;

$19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Paul Joynt, Diane Tarleton, Susan Edwards, and Christopher Collett complete the cast; directed by Peter Pope. Harvey Fierstein, himself, takes over the lead role from Jonathan Hadary, and Court Miller replaces Jared Martin, thru 1/28 (evenings only). **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. (Thru 1/29, Vivian Blaine replaces vacationing Lila Kedrova.) **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

A BACKER'S AUDITION—Musical conceived by Martin Charnin, Douglas Bernstein, and Denis Markell about a first-time producer who is looking for three million bucks to put on a musical entitled *Raggedy Romeo.* Book/music/lyrics by Bernstein & Markell; directed by Charnin. With Barbara Barrie. Thru 1/29. **Manhattan Theater Club,** 321 E. 73rd St. (472-0600).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

DO LORD REMEMBER ME—James de Jongh's great play, a proud testimonial to the black and human spirit, based on verbatim interviews with former slaves in 1936; directed by Regge Life. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $15-$18; thru 2/19. **American Place Theater,** 111 W. 46th St. (247-0393).

FABLES FOR FRIENDS—Mark O'Donnell's play which challenges friendships as one goes from childhood to adulthood; with Laura Hughes, Paul McCrane, Tim Daly, Deborah Coles; directed by Douglas Hughes. Tues.-Fri. at 8 (Sat. at 7 & 10, Sun. at 3 & 7); from 2/1. **Playwrights Horizons,** 416 W. 42nd St. (279-4200).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Kathy Baker and Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

GETTING ALONG FAMOUSLY—Michael Jacobs's comedy about a novelist who decides to become a serious writer to the dismay of his family and friends; directed by Joan Darling. With Tom Aldredge, Beverly Nero, and Ted Flicker. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; thru 2/19. **Hudson Guild,** 441 W. 26th (760-9810).

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/4. **Public/Anspacher,** 425 Lafayette St. (598-7105).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Betty Comden, Jo Henderson, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. Thru 1/29. **Playwrights Horizons,** 416 W. 42nd (279-4200).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'-Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/18. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

MASS APPEAL—E. G. Marshall stars in a revival of Bill C. Davis's play about the confrontration of a young seminarian and an older priest concerning changes in the church; directed by Austin Pendleton. With Scott Burkholder. 1/24-28 at 8; $8. **York Theater,** 2 E. 90th (534-5366).

THE MASSES ARE ASSES—Pedro Pietro's play about an eccentric New York couple (Ivonne Coll and Alex Colon); directed by Alba Oms. Wed.-Fri. at 7:30 (in English); Sat. & Sun. at 2:30 & 7:30 (in Spanish); $7. **47th St. Theater,** 304 W. 47th (354-1293).

OLD TIMES—Jane Alexander, Anthony Hopkins, and Marsha Mason star in a revival of Harold Pinter's three-character play of reminiscence and betrayal; directed by Kenneth Frankel. Tues.-Sat. at 8, Wed. Sat., & Sun. at 2; $24-$28; thru 3/18. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

SERENADING LOUIE—Lanford Wilson's play about two couples in their 30s who have been friends since college; directed by John Tillinger. With Lindsay Crouse, Jimmie Ray Weeks, Peter Weller, and Dianne Wiest. Tues.-Sun. at 8; $14; thru 2/19. **Public/Other Stage,** 425 Lafayette St. (598-7105).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Thru 1/29. Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

TRUE WEST—Dennis Quaid and Randy Quaid costar in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

Theater Companies

AMERICAN FOLK THEATER—Leslie Lee's *Willie,* a sequel to the *First Breeze of Summer,* about a young black lab technician who breaks away from religion and family to develop his talents as a writer; directed by Robert Maitland. Wed.-Sat. at 8, Sun. at 3; thru 1/29; $8. **Actors and Directors Theater,** 410 W. 42nd (594-2370).

AMERICAN SHAKESPEARE REPERTORY—Shakespeare's *A Midsummer Night's Dream, Hamlet,* and *The Life of Henry V,* plus Paul Rubin's *Sodom and Gorilla (The Monkey Trial Musical),* in rotation; $7.50. Thurs.-Sat. at 8, Sun. at 3; thru 1/29. **Theatre 22,** 54 W. 22nd St. (307-5888).

AMERICAN THEATER OF ACTORS—Henderson Forsythe stars in James Jennings's play, *My Father's House,* about the return home to a Kansas farmhouse of a youth absent for five years; directed by Ed Setrakian. Tues.-Sun. at 8, Sat. & Sun. at 3; $10. **Theater,** 314 W. 54th (581-3044).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—Timothy Mason's *Levitation,* about a youth's return to his midwest home to resolve his feelings about commitment, separation, and death; directed by B. Rodney Marriott. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20-$22.50; 2/1-3/11. **Theater,** 99 Seventh Ave. So. (924-7100).

CITY STAGE COMPANY—*Hamlet.* Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$15; thru January. **CSC,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATRE—*Red, Hot, and Blue,* revival of the model thirties musical by Cole Porter, book by Howard Lindsay and Russel Crouse; directed by Christopher Catt. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/29. **Equity Library Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at

MARIANAS

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by Jay Jacobs

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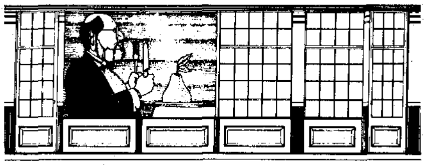

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THEATER

8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

HERITAGE THEATRE—J. B. Priestley's *Dangerous Corner,* a psychological morality drama; directed by Thomas Luce Summa. 1/30-2/5; evenings at 8, Sun. at 3. **National Arts Club,** 15 Gramercy Park South (679-7575).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 3/1. Shakespeare's *King John,* about a weak and treacherous king; thru 3/4. Tickets are $8.50. Call theater for specifics. **Jean Cocteau Theater,** 330 Bowery (677-0060).

THE LIVING THEATRE—Julian Beck and Judith Malina and their experimental troupe present *The Archaeology of Sleep, The Yellow Methuselah,* and *The One and the Many,* in repertory. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20 & $25; thru 2/26. **Joyce Theater,** 175 Eighth Ave. (242-0800).

LA MAMA ETC—John Jesurun's *Dog's Eye View,* a multi-media performance set on a wagon train in 1867; directed by the author, with a cast of ten; Wed.-Sun. at 9; $6 & $8; thru 1/29. **La Mama,** ETC., 74 A E. 4th St. (475-7710).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* alternates in repertory with Clifford Odets's *Paradise Lost;* both directed by John Strasberg. The company features Geraldine Page, Mason Adams, Maxwell Caufield, and Juliet Mills. Phone for ticket information and performance schedule. **The Mirror Stage,** 320 W. 46th (279-4200).

NEGRO ENSEMBLE COMPANY—Velina Houston's *American Dreams,* about a soldier returning home after World War II; directed by Sam Barton; with Ron August, Walter Allen Bennett Jr., Reuben Green, Nancy Hamada, Janet League. Mon.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 3 & 7; $12-$17. **Theatre Four,** 424 W. 55th (246-8545).

PRODUCTION COMPANY—Robin Swicord's *Criminal Minds,* a comedy set in the miniature golf course of a deserted Florida resort where two escaped convicts and a young woman plan a "perfect crime;" directed by David Trainer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $15; thru 2/12. **Production Company,** 15 W. 28th St. (686-1470).

RAVEN PRODUCTION COMPANY—Maxim Mazumdar plays the title role in Shakespeare's *King Lear.* Wed.-Mon. at 8, Sun. at 3; $8, $10; thru 2/5. **Park Royale Theater,** 23 W. 73rd (724-2800).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *It's Against the Law,* Fri. & Sat. at 8, Sun. at 3; *An Evening of One-Acters:* John Guare's *The Loveliest Afternoon of the Year,* Robert Perring's *Reunion.* Sun. at 7:30, Mon. & Wed. at 8, Tues. at 6 & 8. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Stewart Parker's *Catchpenny Twist,* with music by Shaun Davey and lyrics by Stewart Parker, about two Belfast songwriters and their singer girlfriend; directed by Peter Byrne. Thurs. & Fri. at 8; Sat. at 6 & 9:30; Sun. at 4; $8; 1/27-2/19. **Soho Rep,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Oscar Wilde's *The Importance of Being Earnest,* directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 2/12; $6. **Westside Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADAM'S PRIME RIB AT WORK—Eccentric Circles Theatre presents 14 premieres of one-act plays written and directed by women in a festival running Sun.-Wed. at 7:30; $8; in single and double bills; thru 2/29. Phone theater for details. **18th St. Playhouse,** 145 W. 18th St. (564-3798).

AND BABY MAKES SEVEN—Vi Bremen's play about three friends faced with the impending arrival of a new baby; directed by Paula Vogel. Thurs.-Sat. at 7:30, Sun. at 4; $8; thru 1/29. **18th St. Playhouse,** 145 W. 18th St. (252-4509).

THE ASSISTANT WARDEN—A MURDER OF MANNERS—Bruce Pribram's play about a small experimental prison whose inmates have had their memories erased; directed by Richard Lichte. Call for details. $6; thru 2/5. **American Renaissance,** 112 Charleton St. (581-6470).

THE BARBER OF SEVILLE—The play—not the opera!—first of Beaumarchais's comic trilogy that spawned the Figaro operas; directed by Jerry Roth. Thurs.-Sun. at 8; $6; thru 2/5. **Classic Theatre,** 114 W. 14th St. (242-3900).

THE BEDSITTING ROOM—British comedy by John Antrobus and Spike Milligan dealing with post-nuclear holocaust life. Wed.-Sun. at 8; $6; thru 2/4. **Inroads,** 150 Mercer St. (226-6622).

BITTERSUITE—Musical by Mike Champagne and Elliot Weiss, about the eighties celebrated through music and lyrics; directed by Burt Michaels. Wed.-Sat. at 8, Sun. at 3; $8; thru 2/12. Quaigh (in the Hotel Diplomat), 108 W. 43rd (221-9088).

LA BREA TARPITS—Alan Gross's comedy of love and divorce; directed by Stephen Zuckerman; with Roxanne Hart and Peter Riegert. Wed.-Sat. at 8, Sun. at 3 & 7:30; $18; thru 2/5. **WPA Theater,** 138 Fifth Ave. (206-0523).

CECILE—*Or the School for Fathers.* Jean Anouilh's comedy (one-acter, one hour long). Free admission; Mon.-Fri. at 12:15 p.m. 1/23-2/3; free coffee (bring your lunch). **Quaigh's Lunchtime Theater,** mezzanine, in the Diplomat Hotel, 108 W. 43rd (221-9088).

CRUSH—Poty Oliveira's comedy about an East Village hustler and the four women who fall for him; directed by Allen Frame. Thurs.-Sun. at 8; 1/26-2/12. **New Vic Theater,** 219 Second Ave. (580-3713).

DADADADADADA—James Larson's musical about the birth of the dada movement, dealing with Hugo Ball, Emmy Hennings, and Tristan Tzara; directed by Venetia Reece. Thurs.-Sun. at 8; $5; thru 1/29. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

DINAH, QUEEN OF BLUES—Musical by Ernest McCarty and Sasha Dalton celebrating the singer Dinah Washington; directed by Woodie King, Jr. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

DR. SELAVY'S MAGIC THEATRE—Music-theatre work by Stanley Silverman, directed by Richard Foreman, lyrics by Tom Hendry, presenting the modern world as a madhouse. Tues.-Thurs. at 8, Wed. at 2, Fri. & Sat. at 7 & 10; $15-$20; 1/24-2/18. **St. Clement's,** 423 W. 46th (582-1978).

AN EVENING WITH CHARLES BUSCH—A one-man show with several new pieces, as well as his one-man murder mystery, *After You've Gone.* Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $8; thru 1/28. **Shandol Theater,** 137 W. 22nd (869-3981).

FIFTIES, SIXTIES, SEVENTIES, EIGHTIES—Robert Patrick's play dealing with the changing gay lifestyle over the last four decades; directed by Billy Cunningham. Fri. at 8, Sat. at 7 & 10, Sun. at 7; thru 1/29; $8. **Stonewall Rep** 43 W. 13th St. (989-3909).

FLESH, FLASH & FRANK HARRIS—Paul Stephen Lim's drama based on the life of Frank Harris; directed by Judith Joseph. Sun. at 3 & 7:30; Wed., Thurs., Fri., Sat. & Mon. at 8; $10, $12. **Shelter West,** upstairs, 189 Second Ave. (673-6341).

FREEDOM DAYS—Steve Friedman's saga of the Civil Rights movement; directed by Denny Partridge; with Bruce Butler, Joan Rosenfels, Steve Friedman, and Peggy Pettitt. Thurs.-Sat. at 8, Sun. at 3; $5 & $8; from 2/2. **Washington Square Church,** 135 West Fourth St. (664-8933).

FRENCH TOAST—An adaptation of Sardou's romantic farce about divorce reform, *Divorcons,* directed by Robert O'Rourke. Mon. at 7, Wed.-Sat. at 8, Sun. at 3 & 7; $6; thru 1/29. **TOMI Terrace,** 23 W. 73rd (799-9282).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—Revival of the Tony Award-winning musical comedy, with book by Burt Shevelove and Larry Gelbart, music and lyrics by Stephen Sondheim; directed by Walter Bobbie. Wed.-Sat. at 8, Sat. & Sun. at 3; $8-10; thru 2/5. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

LA FAMILIA DE JUSTO MALGENIO—*(Justo Malgenio's Family).* A comdey by Isabel Cuchi Coll; directed by Sonny Falu. Fri. & Sat. at 8, Sun. at 7; $5; thru 2/5. **IATI,** 9 E. 16th St. (242-9861).

GREEK FIRE—Roderick Mason Faber's drama takes place during the seven years of the recent dictatorship in Greece and is about a husband and wife who are prisoners in exile on a remote Greek island.

Thurs.-Sun. at 8; thru 2/5. **Theater for the New City,** 162 Second Ave. (254-1109).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

HIM/HER/US—(*Two People Trying To Live Together*): Play without dialogue showing Tony Lopresti and Annie Scavo taking a look at today's relationships, in a 45-minute one-act play. Thurs. & Fri. at 8, Sat. at 7 & 10; $6; thru 2/11. **Manhattan Center Stage,** 704 Broadway (533-0326).

THE HOLY TERRORS—*Les Enfants Terribles.* Jean Cocteau's story of an orphan brother and sister who create a potent world of games; directed by David Kronick. Wed.-Sun. at 8; $8; thru 2/5. **The Ohio Theater,** 59 Greene St. (219-2450).

HOORAY FOR WHAT—Medicine Show in a revival of the 1937 musical by Harold Arlen, E.Y. Harburg, Howard Lindsay, and Russel Crouse. Thurs.-Sat. at 8, Sun. at 3; $6-$8; thru 2/5. **Medicine Show,** 6 W. 18th (255-4991).

THE IMPORTANCE OF BEING ERNEST—Oscar Wilde's comedy; directed by Gene Young. 1/26-28 at 8, 1/29 at 3; 2/2-4 at 8, 2/5 at 3; $8. **Irish Arts Center,** 553 W. 51st (543-7816).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Sat. at 8, Sun. at 7; $7; thru 2/15. **Theater Eleven,** 16 W. 22nd (475-4975).

KAREER SUICIDE—*A Frothy Backstage Musical:* Steven Holt's play about show business on heaven and earth, with Crystal Field, and the pop-rock group Stephen Holt and the Boys. Thurs.-Sun. at 10; $4; thru 2/5. **Theater for the New City,** 162 Second Ave. (254-1109).

MOTTEL, THE CANTOR'S SON—Sholom Alecheim's tale in musical adaptation with traditional folk songs and dances, about a boy and his family who survive against all odds in a Ukrainian shtetl; directed by Henry Gabay. 1/29-2/19 (call theater for details). **Educational Alliance,** 197 E. Broadway (724-9957).

MRS. WARREN'S PROFESSION—George Bernard Shaw's feminist comedy stars Martha Schlamme in the title role as a woman grown rich as the proprietress of a chain of brothels; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 2/12. **Meat and Potatoes,** 306 W. 38th St., 4th floor (564-3293).

NORTH ATLANTIC—Jim Strahs's play about people in uniform who serve in the cause of peace; directed by Elizabeth LeCompte. Fri. & Sun. at 8, Sat. at 7:30 & 10; $8; presented by the Wooster Group. **Performing Garage,** 33 Wooster St. (966-3651).

ONE MILLION A.D. ANOTHER TIME ANOTHER EDEN—A. R. Bell's play, directed by Steven Baker. Thurs.-Sun. at 8; $5. **Dramatis Personae,** 25 E. 4th St. (468-8285).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

REHEARSING—A tragi-comedy by Mario Pena, in English, about three problem-ridden men who prepare for a play unlikely ever to be performed; directed by Delfor Peralta Thurs.-Sat. at 8, Sun. at 4; $7; 1/26-2/11. **Beekman,** 2nd Floor 314 W. 54th (362-9747).

SAPPHO AND APHRODITE—Karen Malpede's play fusing the ancient and the avant-garde; directed by Lois Weaver, music by Roberta Kosse. Wed.-Fri. at 8, Sat. at 5 & 8:30, Sun. at 3 & 7; $12-$15. **Perry St. Theater,** 31 Perry St. (255-9186).

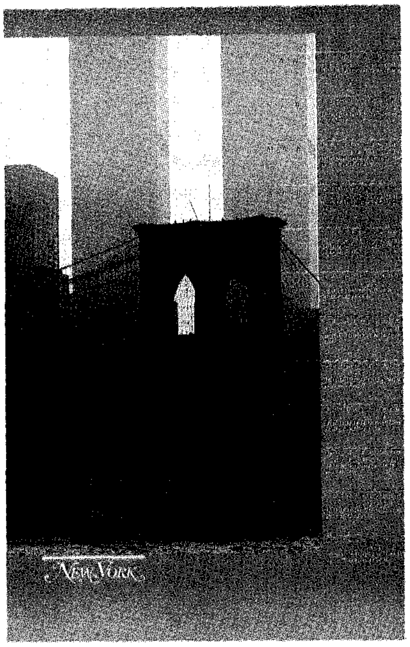
SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. $10, $12. **INTAR,** 420 W. 42nd (279-4200).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Thurs. at 8; Fri. & Sat. at 8:30 & 11; Wed. at 5:30; $10-$16. **O'Neal's,** 147 W. 43rd (764-6200).

A TRUNK FULL OF MEMORIES—Ward Morehouse's play about an acutely troubled family living in Savannah; directed by Lise Lieptmann. Thurs.-Sat. at 8, Sun. at 3; $5; 1/26-2/5. **Our Studios,** 147 W. 24th (807-8464).

THE WEDDING—Chekhov's play, directed by Norman Taffell. Fri. & Sat. at 8, Sun. at 3; $5; thru 1/29. **Common Ground,** 29 Wooster St. (924-0077).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.



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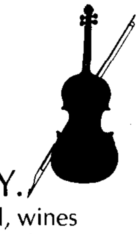

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

LUIS CURZ AZACETA—Brutal color, expressionist terror in acrylics, thru 2/2. Frumkin, 50 W. 57th (757-6655).

WILL BARNET/SIR DAVID YOUNG CAMERON—Figural shapes in lithos, serigraphs, aquatints/Etchings of Scottish landscape, exotic locals. Thru 1/31. Kennedy, 40 W.57th (541-9600).

CHRISTIAN BERARD—Portraits, thru 2/4. Iolas-Jackson, 52 E.57th (755-6778).

ELLA BERGMANN (1896-1971)—Constructivist inspired drawings and collages from the teens and 20's, 1/24-2/25. Zabriskie, 724 Fifth (307-7430).

DIKE BLAIR/MINORU KAWABATA—Constructions of tall narrow vertical shapes/Abstractions using sharp diagonals, arabesques. Thru 2/4. Tilton, 24 W.57th (247-7480).

AUGUSTE BROUET—Trades people, gypsies, factories of Paris in graphics, 1/27-3/10. Sumers, 50 W.57th (541-8334).

CHARLES CLOUGH—60 small works, basis for photographically enlarged murals, thru 2/4. Adler, 37 W.57th (980-9696).

MARCIA DALBY—Football players, divers in wire mesh covered with nylon netting and sized in paste, thru 1/28. Wolf, 30 W. 57th (586-8432). Mon.-Sat. 10-6.

WILLEM DE KOONING—Selected paintings from 1969 to 1982, thru 1/27. Galerie Maeght, 9 W. 57th (371-9077). Mon.-Fri. 10-5:30.

EMLEN ETTING—Still lifes, sunscapes, abstractions, from the past 50 years, thru 2/4. Midtown, 11 E.57th (758-1900).

JOHN HARDY—"Diver Series-The Edge," thru 2/4. Armstrong, 50 W.57th (582-8581).

GRACE HARTIGAN—Great queens and empresses in oils, thru 2/4. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

HANS HOFMANN/JULES OLITSKI—Theme explorations in watercolors from 1940 to 1950/New thick impasto acrylics. Thru 1/28. Emmerich, 41 E.57th (752-0124).

FRANCOIS HOUTIN—Imaginative renderings of trees, formal gardens in drawings and prints, thru 2/29. Fitch-Febvrel, 5 E.57th (688-8522).

KANDINSKY—Paintings, drawings and gouaches from the Russian and German years, thru 2/11. del Re, 41 E. 57th (688-1843).

WINIFRED LUTZ—Handmade paper and wood sculpture, thru 2/4. Pearl, 38 E.57th (838-6310).

FRIEDEL MALLINCKRODT—Batik and acrylics, thru 1/28. Viridian, 52 W.57th (245-2882).

RONALD MARKMAN/DONALD SANDSTROM—Intense madcap fantasies in 3-D paintings/Rural America in aluminum wall sculpture. Thru 2/2. Dintenfass, 50 W. 57th (581-2268).

AGNES MARTIN—Six foot square canvases of grey on grey grids, thru 2/11. Pace, 32 E.57th (421-3292).

CRAIG MCPHERSON—Views of Manhattan from the studio, thru 2/9. Sachs, 29 W. 57th (421-8686).

FRANK METZ—Maine coastline and the Long Island salt marshes, thru 2/4. Haber Theodore, 24 W.57th (541-9393).

REE MORTON/BETTY WOODMAN—"Celastic" paintings and related drawings from the mid-70's/Low fire glazed earthenware vases. Thru 2/4. Protetch, 37 W.57th (838-7436).

LINCOLN PERRY—Multi-figure narratives, thru 1/28. Tatistcheff, 50 W. 57th (664-0907).

JAY PHILLIPS/ALTOON SULTAN—Paintings and sculpture/Recent work. Thru 2/1. Marlborough, 40 W. 57th (541-4900).

NINA POSNANSKY—Painterly acrylics of flowers, musicians, cityscapes, 1/24-2/11. Gallery 84, 30 W.57th (581-6000).

BRUCE ROBBINS—New work, thru 2/4. BlumHelman, 20 W.57th (245-2888).

LUCAS SAMARAS—New bronze sculptures and drawings, thru 2/11/Recent Polaroid photos, thru 2/11/Pastels from 1957 to the present, thru 2/17. Pace, 32 E.57th (421-3292)/Pace/MacGill, 11 E.57th (759-7999).

LEON POLK SMITH—Constellations from 1967 to 1974, thru 2/25. Washburn, 42 E.57th (753-0546).

CHAIM SOUTINE (1893-1943)—A retrospective including 43 paintings, thru 1/28. Galleri Bellman, 41 E. 57th (486-7944).

FRANK STELLA—Selected prints, thru 2/18. Heesy, 50 W.57th (942-0521).

EILEEN RAUCHER SUTTON—Large watercolors, some of transparent flowers, thru 2/4. Phoenix, 30 W.57th (245-5095).

Madison Avenue and Vicinity

MILTON AVERY—Large canvases from 1958 to 1963 including "Chariot Race," 1933, thru 2/1. Borgenicht, 724 Fifth (247-2111).

MAUREEN CONNOR—Concrete over fabric and celastic sculpture plus pastels, thru 2/25. Acquavella, 18 E. 79th (734-6300).

ROBERT CUMMING—Drawings and photos, thru 2/4. Castelli, 4 E.77th (288-3202).

ALESSANDRO DURINI DI MONZA/CHRISTOPHER MAKOS—Photos/Recent portraits. Thru 2/5. Taghinia-Milani, 1080 Madison (570-6173).

OTTO DIX—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

FRIEDL DZUBAS—Selected oils from the early to mid-60s, thru 2/9. Elkon, 1063 Madison (535-3940).

MARSDEN HARTLEY/ALEX KATZ—Paintings by this early modernist/Small oils painted directly from life. Thru 1/28. Miller, 724 Fifth (246-1625).

HIROSHIGE (1797-1858)—"Famous Places in the 60-Odd Provinces," a complete series of 69 prints, thru 2/18. Ronin, 605 Madison (688-0188).

FERNAND LEGER—Watercolors, 1934, from the Sara and Gerald Murphy Collection, thru 2/11. Davidson, 43 E. 78th (734-6702).

BRUNO LUCCHESI—Bronze sculpture and terra cotta reliefs, thru 2/9. Forum, 1018 Madison (772-7666).

REINHOUD—Recent sculpture, thru 2/11. Lefebre, 47 E. 77th (744-3384).

YVES SAINT LAURENT—Theatrical costume designs, thru 2/10. Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 9-5.

LUCAS SAMARAS—Pastels from 1957 to the present, thru 2/17. Wildenstein, 19 E. 64th (879-0500).

DAVID SMITH—Drawings for sculpture, thru 2/25. Hoffeld, 1020 Madison (734-5505). Mon.-Fri. 9:30-5:30, Sat. 10-5:30.

BILL SPIRA—Stoneware and wood sculpture, thru 2/11. Vanderwoude Tananbaum, 24 E.81st (879-8200).

BOAZ VAADIA—Slate obelisks tied by twine or wire, thru 1/31. Sculpture Center, 167 E. 69th (879-0430).

GERD WINNER—The urban environment in screenprints, thru 2/25. Goethe House, 1014 Fifth (744-8310).

MARGUERITE ZORACH—Paintings at home and abroad, thru 2/4. Kraushaar, 724 Fifth (307-5730).

SoHo

NOAH BAEN—Political banners, works on paper, paintings, thru 2/4. 55 Mercer (226-8513).

GREGORY BOTTS—New works, thru 2/11. Manhattan Art, 81 Greene (219-2007).

MARY ANN CURRIER—Meticulous still lifes in pastel, thru 2/1. Milliken, 98 Prince (966-7800).

DAVID DALESSANDRO—Still life in clear shapes and bright colors, thru 2/8. Bowery, 121 Wooster (226-9543).

JIM DINE—Pop paintings from the early '60s plus drawings, thru 2/4. Sonnabend, 420 W. Broadway (966-6160).

HERVE DI ROSA—Expressionist pieces, thru 2/11. Shafrazi, 163 Mercer (925-8732).

BERNICE D'VORZON/BRENDA HOROWITZ—Experimental abstractions based on aerial views/Detailed compositions taken from nature. Thru 2/12. Arbitrage, 99 Spring (334-9755). Thurs.-Sun. 12-5.

FRANK FAULKNER/EDWARD LARSON—New textured abstractions/Quilts and carvings. Thru 2/4. Knowlton, 153 Mercer (431-8808).

JOE GIORDANO—Large scale still lifes placed before a brick wall, thru 2/8. Blue Mountain, 121 Wooster (226-9402).

ANGELA HO/SUZANNE JOELSON—Lovers, lions in directly carved marble sculpture/Disjunctive imagery. Thru 1/31. Freidus/Ordover, 70 Greene (925-0113).

LYNN HUGHES/RENEE VAN HALM—Paintings/Installations. Thru 1/28. 49th Parallel, 420 W. Broadway (925-8349).

LEE JAFFE—Large canvases using gold leaf, feathers, fish scales related to episodes in American history, thru 1/28. Bonnier, 420 W. Broadway (334-8414).

LEN JENSHEL/ARCHIE RAND—Color photos of an arboretum/Recent paintings. Thru 2/4. Manes, 177 Prince (505-5722).

KOMAR & MELAMID—Russian socialist realism using classic styles with satiric implications, thru 2/11. Feldman, 31 Mercer (226-3232).

TOM NOZKOWSKI/TIM SPELIOS—Small abstractions/Constructed sculpture using found wood painted black. Thru 1/28. Esman, 121 Spring (219-3044).

FRANK OWEN—Incised linear structures on cast paint surfaces, thru 2/8. Hoffman, 429 W. Broadway (966-6676).

NAM JUNE PAIK—1984 in 1984, a video installation, thru 1/31. Kitchen, 59 Wooster (925-3615).

A.R. PENCK—The evolution of style from 1963 to 1983, thru 1/28. Boone, 417 W. Broadway (431-1818).

PAUL SISKO—Sculpture related to architecture, thru 1/29. Noho, 168 Mercer (219-2210).

Other

PETER AMBROSE/MAX COYER—New wall sculpture/"The Wadsworth Atheneum Series." Thru 1/28. Bouckaert, 100 Hudson (925-6239).

KATE AUGENBLICK—Large gestural abstractions in full color, thru 2/5. M-13, 440 A E. 9th (505-9016).

ELLIOTT BANFIELD—150 drawings, some done for N.Y. Times, Harper's, thru 2/18. Gotham Book Mart, 41 W. 47th (719-4448).

ABBOT BURNS—Dreamy abstractions, thru 2/16. Greenwald, 181 Mott (219-1642).

CHUCK CONNELLY—Expressionistic oils with foreboding, ironic themes, thru 2/4. DiFelice, 295 Lafayette (334-8192).

JOCHEN MICHAELIS—New works plus works on paper by Ernst, Leger, Man Ray, thru 1/31. Profile, 113 Jane (243-7530). Wed.-Sun. 1-6.

ROBERT OHNIGIAN/LEONARD STOKES—Two collagists, thru 2/4. Cordier & Ekstrom, 417 E. 75th (988-8857).

STEVEN PARRINO—Painted canvas with xerox images, thru 1/30. Nature Morte, 204 E.10th (420-9544).

PICASSO—"The Last Decade" including over 60 paintings, 60 drawings, and 70 prints, 1/25-3/10. Grey, NYU, 33 Washington Place (598-7603).

DAVID RABINOWITCH—Drawings using metrical conformations, thru 1/28. Oil & Steel, 157 Chambers (964-1567).

HELEN PACK SHIPMAN—Works/U.S. intervention in Central America by Carvalho, Nenner, Parra, Spero, thru 2/5. Seguy, 61 W. 62nd (265-3314).

CARLA TARDI—Abstract organic forms, thru 1/28. A.I.R., 63 Crosby (966-0799).

PAMELA WYE—Huge faces and bodies dominating abbreviated landscapes, thru 2/12. Sharpe, 328 E. 11th (777-4622).

GROUP SHOWS

57th Street

DENAGY—29 W. 57th (421-3780). Abstraction now by Lasker, Nozkowski, Stephan, classic nudes, paintings by Goodnough, thru 2/1.

GALERIA JOAN PRATS—29 W.57th (486-6770). Graphics by Bacon, Tapies, Zuniga, thru 2/3.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Prints and drawings by Bartlett, Chase, Fischl, Graves, Jaudon, Levine, Sultan, Zakanitch, 1/24-2/25.

HEIDENBERG—50 W.57th (586-3808). Botero, Dulaar, Natkin, Riess, thru 1/26.

MARKEL—50 W. 57th (581-1909). The figure by Birmelin, Fischl, Sherman, thru 1/28.

ROSENBERG—20 W. 57th (757-2700). Mixed media by Crull, Davidson, Elias, Jacobs, thru 1/31.

SEGAL—63 E.57th (486-2297). Painters from Texas, Santa Fe, New England, including Jemison, Wade, thru 2/1.

WUNDERLICH—41 E. 57th (838-2555). Historical prints featuring New York City from the late 18th- through the mid 20th-century, thru 2/29.

Madison Avenue and Vicinity

CHINA HOUSE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

ERICSON—23 E. 74th (737-6155). Carter, Gregory, Hinterreiter, Newhall, Quijada, White, thru 1/28.

FACADE—741 Madison (744-4997). 19th-century French ceiling projects in pen and ink, watercolor, thru 2/4.

HELLER—965 Madison (988-7116). Mon.-Sat. 11-6. Glass in America, 1984, thru 1/28.

KERR—49 E.82nd (628-1340). Contemporary and modern paintings by Ault, Bama, Bluemner, Holbrook, Kuhn, thru 2/8.

KNOEDLER—19 E. 70th (794-0550). Ensor, Kubin, Klimt, Schiele, thru 1/26.

KOREAN CULTURAL SERVICE—460 Park (759-9550). Mon-Fri 10-5. Current Korean-American artists, thru 2/10.

LABOETIE—9 E. 82nd (535-4865). Kandinsky and the Bauhaus plus lesser known avant-garde artists Joostens, Rohl, thru 3/31.

LEVY—981 Madison (628-7088). The New York chair from 1690 to 1830, thru 2/18.

MARBELLA—28 E. 72nd (288-7809). Women artists of the 19th-and early 20th-century including Genth, Knowlton, Paddock, Woodward, 1/24-2/25.

NOORTMAN AND BROD—1020 Madison (722-3370). Mon.-Sat. 9:30-5:30. Masterpieces from the Manchester City Art Gallery, by Rembrandt, Reni, Tissot, thru 2/23.

PRAKAPAS—19 E.71st (737-6066). Avant-garde design from 1910 to 1939 by Lissitsky, Moholy, Schwitters, thru 2/25.

SILBERBERG—16 E. 79th (861-6192). Drawings, sculpture by Bacon, Clave, de Chirico, Picasso, Tamayo, thru 1/31.

SOLOMON—724 Fifth (757-7777). Michael Haas plus composite photos by Burson, "cadillac chairs" by McDonough, thru 1/31.

SOLOMON—959 Madison (737-8200). de Kooning, Frankenthaler, Nevelson, thru 1/31.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. The restoration of Brooklyn's City Hall, completed in 1848, thru 1/30.

SoHo

ATLANTIC—458 W.Broadway (228-0944). Sculpture invitational, thru 1/29.

AZUMA—142 Greene (925-1381). Ancient Chinese and South Asian ceramics, thru 1/31.

BROMM—90 W. Broadway (732-6196). "Climbing: The East Village" with Bidlo, Davis, Fekner, Frangella, Perlman, Wong, thru 2/4.

BROWN—100 Greene (219-1060). Seven sculptors including Butter, Wood, thru 2/8.

CIRCLE—468 W. Broadway (677-5100). Recent works on paper by Agam, Erte, Vasarely plus graphics by Katz, Motherwell, Rivers, thru 1/31.

CONDESO/LAWLER—76 Greene (219-1283). Drawings by Barnett, Knott, thru 1/28.

CUTLER—164 Mercer (219-1577). New York figurative paintings, thru 2/11.

EDITIONS SCHELLMANN & KLUSER—50 Greene (219-1821). Graphics by New York artists Christo, Longo, Salle, Warhol, thru 1/30.

INGBER—460 W. Broadway (674-0101). Abstraction by Brooks, Cavallon, Geist, Pavia, 1/24-2/11.

KIND—136 Greene (925-1200). Art Brut from Austria, thru 1/28.

PRINCE STREET—121 Wooster (226-9402). Landscapes by Lowe, Shatan, Schneider, thru 2/8.

SEMAPHORE—462 W. Broadway (228-7990). SOTS, Russian Mock-heroic style by Komar & Melamid, Sokov, plus photos by Chi, thru 1/28.

SOHO CENTER—114 Prince (226-1995). Gestural, violent figuration by Berke, imaginary aquatic episodes by Hackett, others, thru 2/29.

THORP—103 Prince (431-6880). Altoon, DiDonna, Gornik, Kiff, True, 1/28-2/28.

22 WOOSTER—(431-6445). Rhythm and form by Anos, Hardiman, Quinn, thru 1/28.

VAN ECK—420 W.Broadway (219-0717). Brand, DeMuro, Denes, Penck, Schnabel, Wright, thru 1/28.

VISUAL ARTS—137 Wooster (598-0221). Garver, Lund, Miller, Rodrigues, plus photos by Marcel, thru 2/5.

Other

ALAN—1568 Second (744-4070). 50 American works on paper by Anshutz, Hill, Spencer, thru 1/28.

ARTISTS SPACE—105 Hudson (226-3970). Projects, from Belgium by Verneiren plus political works dealing with Central America, thru 2/18.

BACA DOWNTOWN CULTURAL CENTER—111 Willoughby Street, Brooklyn (596-2222). "Fragments" by five Brooklyn artists, thru 1/28.

CLOCKTOWER—108 Leonard (784-2084). Thurs.-Sun 12-6. Paintings, sculpture, performance and sound art, thru 2/12.

DIRECTIONS—452 Broadway (219-3616). From abstraction to metaphor with installations Buczak, Nonas, Sims, Westfall, thru 1/27.

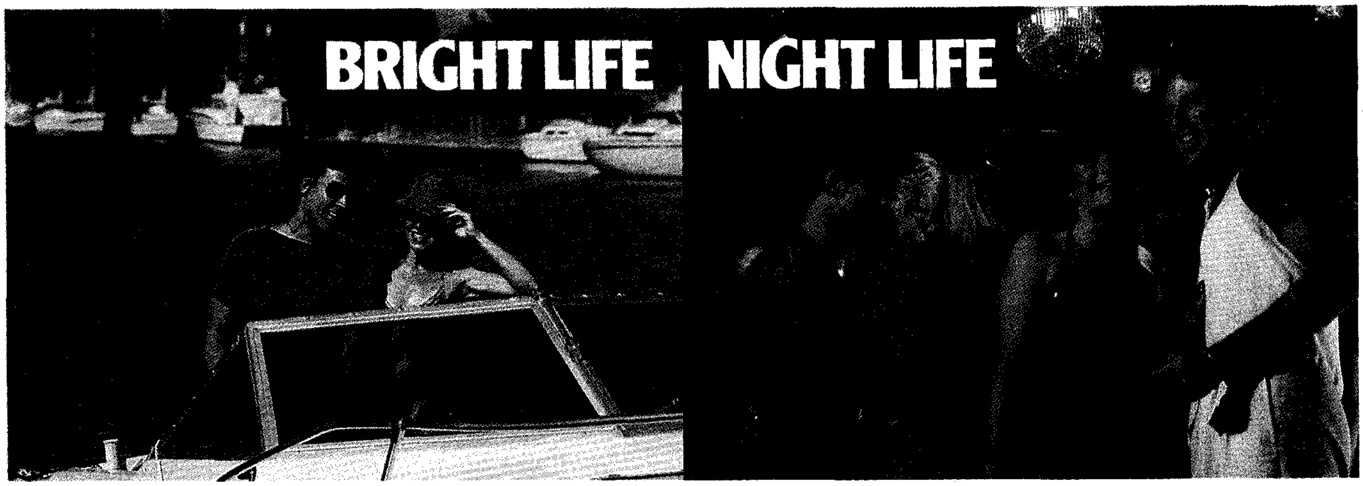
ELEMENTS—90 Hudson (226-5910). New images in fabric from the Cranbrook Academy, thru 2/11.

FRANKLIN FURNACE—112 Franklin (925-4671). Mail art from the late 50's to the present by Evans, Johnson, Wilson, thru 3/10.

LONG ISLAND HISTORICAL SOCIETY—128 Pierrepont Street, Brooklyn Heights (624-0890). Tues.-Sat. 12-5. Two centuries of commuting in Brooklyn, including paintings, prints, photos, cartoons, maps, tickets, thru 2/18.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Denes, Lewis, Lyght, Scott, Van Kirk, thru 2/11.

RENTSCHLER—450 W. 24th (929-0192). Works on paper by Frank, painted bark by Goertz, ceramic urns by Gourfain, others, thru 1/31.



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Hollywood, Pompano Beach, Lauderdale-by-the-Sea, Deerfield Beach.

STOLER—13 White (966-5090). Art from the machine by Aycock, Fischer, Miller, Oppenheim, Sproat, thru 2/4.

Photography

LAURENCE BACH—Fantasy photo montages, thru 2/18. Miller, 38 E.57th (319-1800). Wed.-Sat. 12-5:30.

CAMERA CLUB OF NY—37 E. 60th (223-9751). Mon.-Fri. 1-5. The Polaroid by Fellman, Kay, Rodan, Sivack, thru 2/10.

ANN CHWATSKY—Sisters plus construction workers, pregnancy, thru 2/1. Soho 20, 469 Broome (226-4167).

LANGDON CLAY—Monticello plus 42nd Street, thru 1/27. Twining, 33 Bleecker (674-2070).

LAUREE FELDMAN—Children of Jerusalem in black and white, from 1979 to 1980; thru 2/2. St. John the Divine, Amsterdam Ave. and 112th St. (678-6888).

CAROL GINANDES—South American portfolio, thru 1/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri.-Sat. 3-10 p.m.

KERRY HAYES—Recent fine art photographs, thru 2/4. Paula Allen, 110 Greene (334-9710).

HENRY STREET SETTLEMENT—466 Grand (598-0400). Mon.-Sat. 12-6. The Lower East Side by Aron, Biddle, Rubin, Spano, thru 2/10.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. The mountain in the first views ever made of the Alps to satellite images of Mars/Roman Vishniac's portrait of prewar Jewish communities in Eastern Europe. Thru 1/29.

TIMOTHY LAMB—Mammoth views of Washington, D.C., people in NYC, a parade, thru 2/10. Pfeifer, 825 Madison (737-2055).

WILLIAM MORTENSEN—Manipulated prints from the 20s to color work of the 50s, thru 2/18. Photocollect, 740 West End Ave. (222-7381). Tues., Wed., Fri., Sat. 1-5.

MAN RAY—Portraits, surreal and abstract work from the 20's to the 40's, thru 2/11. Staley Wise, 177 Prince (777-1590).

SANDER—51 Greene (219-2200). The 30's, thru 1/28.

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9p.m. Architectural prisons by Clinton, portraits by Francis, objects of love by Carlolavatori, journey by Reichl, thru 2/3.

BRUCE TAMBERELLI—Hoboken, thru 1/28. Janapa, 303 W.13th (741-3214). Wed.-Sat. 12-5, 7-9 p.m.

SANTI VISALLI—The Greek heritage in Calabria, thru 1/31. Rizzoli, 712 Fifth (397-3712).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 1/31... **Museum II,** International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Sat. 10-5. The Robot Exhibit: History, Fantasy and Reality; thru 5/25.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites: Right Through the Roof! The Wethersfield Meteorites; thru 3/31.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Sculptural Statements; thru 2/23... Marina Cappelletto: Paintings on Wood and Paper; thru 2/12... Narration in Art; thru 3/22.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Brooklyn '84: Paintings and Sculpture by Brooklyn Artists; thru 3/4...Gernot Kuehn Photographs; thru 4/1.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; thru 2/5... American Enterprise: 19th-Century Patent Models; thru 4/1... Etchings by the Tiepolos; 1/24-4/22... Netsuke: Japanese Design in Miniature; 1/31-4/8.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18... Washington's Farewell: A Bicentennial Prospective; thru 2/28.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Kandinsky: Russian and Bauhaus Years, 1915-1933; thru 2/12... Homage to Lisbeth Bissier: a selection of watercolors and ink drawings by Julius Bissier, 1893-1965; thru 2/12... Japanese Art; thru 2/19.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: Combat Intelligence Center.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/19... Fantasy and Form in the Hanukkah Lamp; thru 2/20... Hidden Lives: Photographs by Nodar Djindjihashvili and Albert Ben-Zion; thru 3/4... Soviet Jews: Photographs by Bill Aron; thru 3/4.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Desert Valley: Early Works from Ica, Peru; thru 2/5... Indian and Southeast Asian Sculpture; thru 5/30... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; thru 4/15... Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15... Charles Burchfield: Selected Works 1917-1967; 2/1-3/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Francisco Oller: A Realist Impressionist; thru 3/18.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 2/26.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily... Fred Astaire: The Television Years; thru 2/1.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29... New York; New York; thru 3/4.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Holography Works; thru 6/3.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until mid-May.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Peter Bela Mayer, An American Impressionist; 2/7-4/8.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The Grand Prix de Rome: Paintings from the Ecole des Beaux-Arts, 1797-1863; thru 3/1.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, free Wed. 5-8. $2.50; students & seniors $1.50, children free. Art & Ideology; 2/4-3/18... Mezcla: All Kinds of Art from Central America; thru 2/12.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru 1/29... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; thru 3/4... The Library of John Pintard: Book Collecting in the New Republic; thru 1/30... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9... Jewish Life in America: Fulfilling the American Dream; thru 3/9... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Martin Luther and the Popular Imagination; thru 3/30... **Lincoln Center,** 111 Amsterdam Ave. The Metropolitan Opera: The First 100 Years; thru 2/18... **Schomburg Center,** 515 Lenox Ave. 14 Photographers; thru 1/24.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Aspects of Indian Art and Life; thru 2/5... Contemporary Views '84: Paintings, Drawings and Sculpture by ten members of Women in the Arts Foundation, Inc.; thru 2/19... F.L. Schroder: Wall Sculptures; 1/28-3/11... Streamline Design: How the Future Was; 1/28-5/6.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Jack Whitten's "Energy Field" Paintings; thru 3/18.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains... Ukrainian Kilims; thru Feb.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1:25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Drawings of Willem de Kooning; thru 2/19... Willem de Kooning: Painting and Sculpture; thru 2/26... Theodore Roszak Bequest; thru 3/18... **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Architecture of Raymond Hood: City of Towers; thru 3/7. **Downtown Branch,** Federal Hall National Memorial, 26 Wall St. (431-1620). Metamanhattan: urban-design proposals for Manhattan; thru 3/15.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 2/16. **East,** 219 E. 67th St. (570-4141). 1/23 at 6: 19th- & 20th-Century American Paintings, Watercolors, and Sculpture. On view from 1/19. 1/24 at 10: English, French, and Continental Furniture, Objects of Art, Porcelain, Tapestries and Sculpture. On view from 1/20.

DOYLE—175 E. 87th St. (427-2730). 1/25 at 10: Important 17th- & 18th-Century English and Continental Furniture and Decorations; from the estate of Rudolph von Fluegge. On view from 1/21.

PHILLIPS—406 E. 79th St. (570-4830). 1/24 at 10: American Books, Documents and Maps: American Furniture, Silver, and Decorations. On view from 1/20. 1/24 at 6:30: American Paintings. On view from 1/20.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 1/26, 27 at 10:15 & 2: American 18th, 19th, 20th-Century Paintings, Drawings and Sculpture, American Historical and Decorative Prints. On view from 1/21. 1/26 at 10:15 & 2, 1/28 at 2: Important American Furniture, Decorations, Silver and Chinese Export Porcelain. On view from 1/21. 1/27 at 2: American Folk Art, Furniture and Related Decorative Arts. On view from 1/21. 1/28 at 10:15: The Frank and Karen Miele Collection of American Folk Art. On view from 1/21.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, January 23

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest artists clarinetist Richard Stoltzman, violist Ani Kavafian. Takemitsu's *Waves,* for Clarinet, Brass, Bass Drum; Bruch's *Four Pieces,* for Clarinet, Viola, Piano, Op. 83; Bartók's *Contrasts,* for Clarinet, Violin, Piano; Brahms's String Quintet in F, Op. 88 (two violas). Alice Tully Hall at 7:30. $13.50.

JUILLIARD FESTIVAL OF CONTEMPORARY MUSIC—Stephen Hough performs Liebermann's Piano Sonata No. 2 (U.S. premiere); Larry Alan Smith conducts his own *Polyhymnian Serenade* (for seven instruments); Bitsch's Partita for Bassoon and Piano; Mark Stringer conducts Wernick's *A Poison Tree,* for soprano and five instruments, text by William Blake. Juilliard Theater, Lincoln Center, at 8. Free (874-7515).

ESTHER LAMNECK, clarinetist, with pianist Gary Steigerwalt, tenor-saxophonist Frank Zann, with piano, bass, drums. Debussy, Brahms, Kokai, Davis, Coltrane. Merkin Concert Hall at 8. $7.50.

VIRTUOSI QUINTET—With harpist Sara Cutler. Music of Schubert, Jolivet, Carter, Rossini, Ravel. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

JOANNE BRACKEEN, jazz pianist. Cooper Union Great Hall, Third Ave. and 7th St., at 8. Free.

ROBERT FLEISCHER, violinist. Lincoln Center Library at 4. Free.

BETH EISENBERG, pianist. Brahms, Mozart. St. Paul's Chapel, Broadway and Fulton, 12:10. Free.

THE ASPEN WIND QUINTET/MARTHA SCHLAMME, PAUL SPERRY, singers, with violist Emily Onderdonk, pianist Harry Huff. Abt, Chailley, Smith, Weill. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Tuesday, January 24

NEW YORK PHILHARMONIC, Kurt Sanderling conductor. Mahler's Symphony No. 10 (Deryck Cooke version). Avery Fisher Hall at 7:30. $6-$25.

BETHANY BEARDSLEE, soprano/**ATLANTIC STRING QUARTET.** Schoenberg's Quartet No. 2; G.C. Winham's *Habit of Perfection;* Berg's *Lyric Suite.* Merkin Concert Hall at 8. $6.

CHAMBER MUSIC SOCIETY—See 1/23.

NATIONAL ORCHESTRA OF NEW YORK—Lawrence Leighton Smith conductor; cellist Nathaniel Rosen. Shostakovich's "Age of Gold" Ballet Suite, Op. 22, and Cello Concerto in E-Flat, Op. 107; Glazunov's Symphony No. 5 in B-Flat, Op. 55. Carnegie Hall at 8. $5-$15.

JUILLIARD FESTIVAL OF CONTEMPORARY MUSIC—The Juilliard Symphony, Ralph Shapey conductor. Berg's Violin Concerto; Shapey's Concerto for Violin, Cello, Orchestra, played by violinist Robert Mann, cellist Joel Krosnick (world premiere). Juilliard Theater, Lincoln Center, at 8. Free (874-7515).

ANNA PELEKH, violinist, with pianist Milton Kaye. Handel, Prokofiev, Schumann, Saint-Saëns, Vladigerov. Merkin Concert Hall at 2. $4.50.

CAPRICORN—Works of Alfredo Casella. St. Peter's Church, 54th St. and Lexington Ave. at 8. $4.

NEW MUSIC CONSORT—"Pulse Plus," an evening of percussion works, by Antheil, Sollberger, Lauth (world premiere), Cage, Harrison, Bouchard. With tapes and guest speakers. Symphony Space at 8. $6.50.

IAN BURR, clarinetist/**MICHAEL COLLIER,** pianist. Music of Brahms and Poulenc. Trinity Church, Broadway at Wall St., at 12:45. Free.

ELLEN MACLEAY, pianist. Lincoln Center Library at 4. Free.

MUSIC LIVE!—Political rock, followed by open jamming with audience musicians. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

LATE-19TH- AND EARLY-20TH-CENTURY MUSIC, performed by a young instrumentalist, complementing the current Kandinsky exhibition. Guggenheim Museum, 1071 Fifth Ave. (360-3500), at noon. Free with Museum admission.

Wednesday, January 25

GEWANDHAUS BACH ORCHESTRA OF LEIPZIG, Gerhard Bosse conductor; flutist Paula Robison. Bach's Suite No. 1 in C; Mozart's Flute Concerto in G; Tittel's Music for String Orchestra; Mozart's Sinfonia Concertante in E-Flat for Violin and Viola, K. 364. Carnegie Hall at 8. $8-$15.

ARLEEN AUGER, soprano (N.Y. recital debut), with pianist Dalton Baldwin. Mozart, Schumann, Debussy, Strauss. Alice Tully Hall at 8. $7.50, $10.

MICHAEL LORIMER, baroque and modern guitarist. Popular music arranged by Mr. Lorimer, also works of Cordero (N.Y. premiere), Bassett (N.Y. premiere), Villa-Lobos, others, including other premieres. 92nd Street Y at 8. $6.50-$8.50.

BORIS PERGAMENSCHIKOW, cellist, with pianist Pavel Gililov. Prokofiev, Debussy, Chopin, Brahms. Merkin Concert Hall at 8. $7.50.

BOBBY SANABRIA AND ASCENSION/UNIVERSAL JAZZ COALITION BIG APPLE JAZZ WOMEN PLUS 1, with Sandra Reaves-Phillips. Salsa and jazz. Benefit for East Harlem Performing Arts School. Symphony Space at 7:30. $6, $8.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

PHOENIX, a new early-music group (N.Y. debut). "L'Anima di Musica: Three Centuries of Italian Music," by Monteverdi, Frescobladi, Vivaldi, Corri, others. St. Joseph's Church, Sixth Ave. at Washington Pl. (852-4420), at 8. $6.

ARNIE LAWRENCE, saxophonist/**RAM RAMIEREZ,** pianist-composer. "Midtown Jazz at Midday." St. Peter's Lutheran Church, Lexington Ave. and 53rd St. (935-2200), at 12:30. $2.

BRONX ARTS ENSEMBLE—Mozart's Trio in Eb, K. 498, for Clarinet, Viola and Piano; Sonata in B flat, K. 292, for Bassoon & Cello; Quintet in Eb, K. 452, for Piano and Winds. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

DONNA WISSINGER, flutist/**FRANCES SCHOPICK,** mezzo-soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LATE-19TH-CENTURY MUSIC—See 1/24.

JOY IN SINGING, Winifred Cecil conductor. Lincoln Center Library at 5:30. Free.

Thursday, January 26

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Murray Perahia. Webern's *Im Sommerwind* and *Six Pieces* for Orchestra, Op. 6; Mendelssohn's Piano Concerto No. 2; Webern's *Passacaglia,* Op. 1, and Concerto for Nine Instruments, Op. 24; Mendelssohn's Piano Concerto No. 1. Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program, Thurs. only, at 9:45 a.m. $3.

HERMANN PREY, baritone. Brahms's *Four Serious Songs,* Op. 121; *Four Romances* from "The Fair Magelone," Op. 33; German Folksongs. Carnegie Hall at 8. $8-$15.

ALEXANDER SCHNEIDER, violinist/**MARYA MARTIN,** flutist/**LESLIE PARNAS,** cellist/**LEE LUVISI,** pianist. Bach sonatas, including the Trio Sonata in c from "Musical Offering." Metropolitan Museum at 8. $10.

CHRISTINE NIEHAUS, pianist. Bach, Beethoven, Scarlatti/Tausig, Schubert/Liszt, Chopin, Paderewski, Liszt. Re-creation of Paderewski's debut in Washington, D.C., in 1892. Merkin Concert Hall at 8. $7.

MARGARITA AND OLGA MALINOVA, duo-pianists. Mozart, Rachmaninoff, Milhaud, Gershwin, Lutoslawski. Carnegie Recital Hall at 8:30. $7.50, $8.50.

MOTELS—Rock Music. Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. $15.50.

BACH CHAMBER SOLOISTS—Three cantata arias, and instrumental works. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BERNIE CHARLES, jazz violinist, and trio. Olympic Towers 645 Fifth Ave., at 51st St., at 5:30. Free.

ANN SCHLAFLEY, soprano/**HOLLY OVENDEN,** violinist/**NYELA BASNEY MUELLER,** pianist. Schubert, Hahn, Copland, Rodrigo, and early English composers. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 8. $5.

L. DAVID READ, trombonist. Lincoln Center Library at 4. Free.

LATE-19TH-CENTURY MUSIC—See 1/24.

IK-HWAN BAE, violinist/**PAUL NEUBAUER,** violist/**JEFFREY SOLOW,** cellist. Mozart's Duo No. 2, K. 424; Beethoven's String Trio No. 2; Mozart's Divertimento, K. 563. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, January 27

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; pianists Kenneth Bowen, Ursula Oppens, mezzo-soprano Kimball Wheeler; the Dave Brubeck Quartet; Choristers of the Cathedral of St. John the Divine, organist Paul Halley. Susa's *Hymns for the Amusement of Children* (N.Y. premiere); Aaron Copland's *In the Beginning;* Brubeck's *Mass: to Hope!* (N.Y. premiere). Avery Fisher Hall at 7:30. $11-$18.

NEW YORK PHILHARMONIC—See 1/26. Today at 2.

LUTHER VANDROSS/DEBARGE—Pop-soul. Radio City Music Hall, 50th St. and Sixth Ave. (757-3100). at 8. $15.50-$20.

EMERSON STRING QUARTET—Haydn's Quartet in d, Op. 76, No. 2 "Quinten"; Ravel's Quartet in F; Dvorak's Quartet in F, Op. 96 "American." Metropolitan Museum at 8. $7.

KATHLEEN KERNELL, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $3.

DARIUSH TALA'I—Persian classical and folk music. Carnegie Recital Hall at 8. $8.50.

TRANSATLANTIC TRIO—Music of Beethoven, Poulenc, Villa-Lobos. Galleria, 115 E. 57th St., at 12:30. Free.

ELEANOR LANGE, vocalist. Lincoln Center Library at 4. Free.

OPERA EBONY, Wayne Sanders director. Soloists and chorus in oratorio and opera selections and spirituals. Brick Presbyterian Church, Park Ave. at 91st St. (289-4400), at 8. $5.

CONNIE CROTHERS, jazz pianist. Cooper Union Great Hall, Third Ave. at 7th St., at 8. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

LATE-19TH-CENTURY MUSIC—See 1/24.

MERYL SHEPPARD, singer-pianist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4

RAM RAMIREZ, pianist. Jazz at Noon: a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

GEORGE TESHU—Contemporary and traditional folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, January 28

NEW YORK PHILHARMONIC—See 1/26.

MUSICA AETERNA ORCHESTRA, Frederic Waldman, conductor; violinist Hamao Fujiwara. Mendelssohn's Overture to "Son and Stranger"; Mozart's Divertimento in D, K. 136; Mozart's Symphony in D, "Haffner"; Beethoven's Violin Concerto. Metropolitan Museum at 8. $10.

NEW YORK CHORAL SOCIETY—Robert DeCormier, conductor. With sopranos Marvis Martin, Jane Bryden, mezzo-sopranos Gail Dubinbaum, Shirley Close, tenor Douglas Perry, bass David Evitts. Vaughan Williams's Mass in g; Morton Gould's *Quotations* (world premiere); Mozart's Grand Mass in c, K. 427. Carnegie Hall at 8. $6-$15.

PAUL BADURA-SKODA, pianist. Beethoven piano sonatas Op. 31, No. 2, and Op. 27, No. 2 (both played on a fortepiano), and 106, "Hammerclavier." Alice Tully Hall at 3. $8-$12.

LUTHER VANDROSS/DEBARGE—See 1/27.

TAMMY WYNETTE AND ROY CLARK—Madison Square Garden Felt Forum at 3 and 8. $10-$15.

MUSIC BY PHILIP GLASS AND ROBERT MORAN, influenced by Asia; performed by San Francisco New Music Ensemble of New York and Western Wind, vocal ensemble, the composers conducting, and featuring some premieres. Asia Society, 725 Park Ave. at 70th St. (288-6400), at 7 and 9:30. $20, including a meet-the-composers reception.

GOLIARD CHAMBER ORCHESTRA, with the Astoria Chorale and mezzo-soprano Rebecca Russell, tenor James Blanton, mezzo-soprano Cori Ellison, baritone Peter Lightfoot. Haydn, Elgar, A. Scarlatti. Merkin Concert Hall at 8. $9.

L'ENSEMBLE—Soprano Ida Faiella, baritone Bruce Fifer, cellist-composer Seymour Barab, narrator John McDonough, violinist Barry Finclair. Works by Calusdian (N.Y. premiere), Barab, Weill, Purcell, and Beethoven's "Ghost" Trio. Center for Inter-American Relations, 680 Park Ave. at 68th St. (222-8210), at 8. $10.

ROBERT ROUTCH, French-hornist, with flute, organ, percussion. "Bach and Bebop." Symphony Space at 8. $3.

ARMEN DONELIAN QUARTET—Jazz. Carnegie Recital Hall at 8:30. $7-$8.

EMILY ALBANO, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MARTIN GONZALEZ, countertenor, with organist Eric Milnes, tenor Stephen Surk, baritone Mark Mangini, bass-violist Patricia Neely. Brevi, Bassani, Purcell, Schütz, Charpentier, Boyce, Bach, Buxtehude. St. Ignatius Episcopal Church, West End Ave. and 87th St., at 8. $5.

CHINESE MUSIC ENSEMBLE OF NEW YORK—Music of China performed on traditional instruments. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5.

DANIEL PONCE & NEW YORK NOW—Jazz. Soundscape, 500 W. 52nd St. (581-7032), at 9. $8.

BORIS BLOCH, pianist. Concerts for Peace. Franck, Schumann, Rachmaninoff. St. John the Divine, Amsterdam Ave. and 112th St., at 1:30. Free.

ANDREW BOLOTOWSKY/ANDREW DEMASI, flute and harpsichord. Music from the court of Frederick the Great. Alternative Museum, 17 White St. (966-4444), at 8. $6.

CELTIC THUNDER—Irish-American folk music. St. Vincent De Paul Auditorium, 123 W. 23rd St. (757-3318), at 8. $7.50.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

HABANA SINGS—Musical anthology of classical and zarzuela arias from Cuba. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $12.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; soprano Lucy Shelton, mezzo-soprano Cecilia Angell; Great Neck Choral Society, C.W. Post College Chorus, St. John's U. Mixed Chorus. Leon's *Fanfare* for Timpani and Brass, Mahler's Symphony No. 2, "Resurrection." Queens College Colden Center, LIE and Kissena Blvd., Flushing (275-5000), at 8:30. $11-$13.

ERIE MILLS, soprano (N.Y. recital debut), pianist Lawrence Skrobacs. Songs and arias by Purcell, Wolf, Debussy, Barber, Strauss, Bernstein. Brooklyn Center, Brooklyn College, at 8. $8-$15.

JEFFREY DOOLEY, countertenor/**ELAINE COMPARONE,** harpsichordist/**LOUISE SCRIBNER,** oboist. Purcell, Rameau, D. Scarlatti, Adolphe. Riverdale-Yonkers Ethical Culture Society, 4450 Fieldston Rd., at 3. $6.

Sunday, January 29

CECILE LICAD, pianist (N.Y. recital debut). Beethoven, Chopin, Schumann. Alice Tully Hall at 3. $9.

EUGENE LIST, pianist/**GUDNY GUDMUNDSDOTTIR,** violinist. Domenico, Telemann, Puccini, Mendelssohn, Torelli, Gottschalk. Merkin Concert Hall at 8. $8.

JOSE FELICIANO, Spanish concert. Madison Square Garden, Felt Forum, at 3 and 8. $18, $20.

SYLVIA ROSENBERG, violinist/**IVAN TCHEREPNIN,** composer-electronics musician/**BARRY SNYDER,** pianist, with clarinetist Mark Gallagher. Tcherepnin (N.Y. premiere), Beethoven, Schumann, Berg, Debussy. Eastman School of Music concert. Alice Tully Hall at 8. $7.

LUTHER VANDROSS/DEBARGE—See 1/27.

MERLE EVANS AND HIS CIRCUS CONCERT BAND—Gunther Schuller, guest conductor. "Circus" format, music based on circus acts, with ringmaster John Herriott. Carnegie Hall at 2:30. $10-18.50.

FESTIVAL CHAMBER ORCHESTRA, With conductor-cellist Paul Olefsky. Robert Evett's Cello Concerto; Vivaldi's Concerto in D; Haydn's Concerto in D. Op.101. Carnegie Recital Hall at 2. $7.

YUN-BOH CHEUNG, pianist. Carnegie Recital Hall at 5:15. $5.50.

LUDWIG STREICHER, double-bassist (American debut). Works by Sperger, Leitermeyer, Bottesini. Town Hall at 8. $8-$12.

JENNY TSENG, singer. Chinese and other music. Benefit, the United Way. Kaity Tong hostess. Avery Fisher Hall at 8. $20-$50.

JOSEPH SCHWARTZ, pianist. Beethoven, Chopin, Debussy, Messiaen. Merkin Concert Hall at 3. $8.

MUSICA AETERNA ORCHESTRA—See 1/28. Tonight at 6.

CHINESE MUSIC ENSEMBLE OF NEW YORK—See 1/28. Today at the Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

CRESCENT STRING QUARTET—Quartets by Haydn, Vennère, Coates, Brahms. Citicorp Atrium at noon. Free.

BARBARA REISMAN, soprano. "A Cavalcade of Song"—music of Mozart, Poulenc, and Hebrew songs. Jewish Association for Services for the Aged, 40 W. 68th St. (724-3200), at 2. $1.

PAUL SMADBECK, marimba. Original works for solo marimba. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

A CABARET OF WAR AND PEACE IN SONG AND STORY, with Nancy Shaffir and Evelyn Solann singing songs in several languages. 14 East, at Emanu-El Midtown Y, 344 E. 14th St. (674-7200), at 4. $4.50.

HABANA SINGS—See 1/28. Today at 3.

SCHUBERT CONCERT—Solos, duets, arias, quartets, by faculty members. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Pl. (622-3300), at 3. $4.

MYRNA NACHMAN, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

IK-KWAN BAE, others. See 1/26. Today at 4.

QUEENS SYMPHONY ORCHESTRA—See 1/28. Today at 3. $10-$12.

CONCERTS IN CHURCHES—Leslie Sixfin, pianist, and Liesel Soley, violinist. Mussorgsky, Brahms, Beethoven, Sarasate. Christ and St. Stephen's, 122 W. 69th St., at 2:30. $5. . . North/South Consonance, John Baldon conductor; cellist Theodore Mook, violinist Rick Dolan, soprano Judith Otten, clarinetist Raymond Wheeler. Hyla (premiere), Lifchitz, Luening, Stravinsky, Earnest. First Unitarian, Pierrepont St. at Monroe Pl., Brooklyn Heights, at 7:30. $6. . . Bach Choir, orchestra, soloists, Frederick Grimes conductor; organist Edward A. Hansen. Cantata 14; Prelude and Fugue in E-flat. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering. . . Chamber music. Madison Ave. Presbyterian, at 73rd St., at 4. $4. . . Donna Slawsky, mezzo-soprano. Brahms, Mahler, Duke. St. Michael's Hall, 99th St. between Broadway and Amsterdam Ave., at 3. . . St. Peter's Lutheran, Lexington Ave. and 53rd St. At 5: Jazz Vespers, with Jabbo Smith; offering. At 7: Carlos Berberia y Su Orquesta; $10.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 21—$12-$75. Mon., 1/23, at 8: Handel's *Rinaldo,* Bernardi conducting; with Horne, Moser, Valente, Raffanti, Ramey. 1/24 at 8: Weill's *Rise and Fall of the City of Mahagonny,* Tate conducting; with Bybee, Chookasian, Cassilly, Ulfung, MacNeil, Fleck. 1/25 at 8: Verdi's *Macbeth,* Levine conducting; with Scotto, Milnes, Shicoff, Plishka. 1/26 at 8: *Rinaldo;* same as 1/23. 1/27 at 8: *Mahagonny;* same as 1/24, except Decker for Chookasian, Nagy for Ulfung, Clark for MacNeil. 1/28 at 2: *Macbeth;* same as 1/25 (broadcast, WQXR). 1/28 at 8: Verdi's *La Traviata,* Pritchard conducting; with Te Kanawa, Gedda, MacNeil.

Other

UN BALLO IN MASCHERA, by Verdi. Staged version by Opera Stage. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176) Sun. at 3, thru 2/19. $4

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 1/29: Gilbert and Sullivan's *The Gondoliers.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

IL CAMPANELLO, by Donizetti. Amato Opera. Kathryn Weyand director, Kathy Hansen conducting. 319 Bowery at 2nd St. (228-8200). 1/29 at 2:30. $8.

LA GRAN SCENA OPERA CO. DI NEW YORK—The persona-non-grata prima donnas and their cohorts present two programs of parody, "Love, Sex, and Violence" and "More Love, Sex, and Violence." Program I, 1/27, includes scenes from *Die Walküre, Turandot, Carmen, Aida,* and *La Traviata.* Program II, 1/29, 2/4, includes *Die Walküre, Lucia di Lammermoor's* "Mad Scene," *Samson et Dalila, Norma,* and *The Girl of the Golden West.* Entermedia Theater, 189 Second Ave. at 12th St. (777-6230). 1/27, 2/4 at 11 p.m.; 1/29 at 8. $10, $12, or $18 and $20 for both.

Dance

New York City Ballet
At the New York State Theater

TO 2/19—$3-$30. 1/24 at 8: *Divertimento No. 15, Kammermusik No. 2, Chaconne.* 1/25 at 8: *Rossini Quartets, Piano Pieces, Western Symphony.* 1/26 at 8: *Swan Lake, Schubertiade, Chaconne.* 1/27 at 8: *Western Symphony, Le Tombeau de Couperin, Andantino, Vienna Waltzes.* 1/28 at 2: *Rossini Quartets, Eight Easy Pieces, Tango, Piano-Rag-Music, Vienna Waltzes.* 1/28 at 8: *Swan Lake, Piano Pieces, Agon.* 1/29 at 1: *Divertimento No. 15, Schubertiade, Western Symphony.* 1/29 at 7: *Divertimento No. 15, Kammermusik No. 2, Vienna Waltzes.*

Twyla Tharp Dance
At the Brooklyn Academy of Music

1/24 THRU 2/12—$8-$22.50. 1/24 at 7: Tues.-Sat. at 8; Sun. at 2 and 7. Program A, 1/24-26; 2/3, 4; 2/12 (mat., eve.): *Sue's Leg, Telemann* (N.Y. premiere; music performed by members of St. Luke's Chamber Ensemble), *Nine Sinatra Songs* (N.Y. premiere; costumes by Oscar de la Renta). Program B, 1/27, 28, 29 (mat., eve.) 2/7-9: untitled work in two parts (N.Y. premiere; music by David Van Tieghem), *Baker's Dozen.* Program C, 1/31, 2/1, 2, 5 (mat., eve.), 2/10, 11: *The Golden Section, Eight Jelly Rolls, Bad Smells* (N.Y. premiere; music by Glenn Branca). Tharp dances at every performance.

Other

EIKO & KOMA—Premiere of *Night Tide,* plus other radical-theatre repertory pieces. Bessie Schönberg Theater, 219 West St. (924-0077). 1/25-28, 2/1-4 at 8; 1/29, 2/5 at 3. $7.

ALICE KALTMAN'S OWL'S HEAD: A TRAVELOGUE—Choreography includes dancers and non-dancers performing roles of animals, fishermen, beauty queens. Set/environment by Willy Heeks. 85 Mercer St. (966-7926). 1/23, 27-29 at 8. $5.

CHIZUKO KURAMOCHI—Her own works and works by Japanese dance master Kenji Hinoki. Dance Gallery, 242 E. 14th St. (685-5972). 1/28, 29 at 8. $5.

JENNIFER MULLER & THE WORKS—*Tub, Souls* (world premiere), *Kite,* 1/24 at 7; 1/25, 28 at 8, 1/29 at 3; *Tub, Souls, Speeds,* 1/26, 27 at 8. At City Center. $10-$25.

MARLEEN PENNISON AND DANCERS—*The Departure,* a new dance drama, and *The Routine.* La MaMa, E.T.C., 74A E. 4th St. (475-7908). 1/25-29, 2/1-5 at 7:30. $10-$12.

IRIS PARK AND DANCERS—*Nine Songs For You, White Garden, Good Earth,* and *Deer Song* Nos. 1.2.3. Washington Square Church, 135 W. 4th St. (247-0591). 1/26-28 at 8. $5.

SERENA DANCE THEATER—Nine ethnic pieces to the music of dumbeg, oud, drums, and piano. P.S.W. Theater, 243 W. 55th (245-9603). 1/26-28 at 7:30, 1/29 at 2:30. $7.

RIVERSIDE DANCE FESTIVAL—1/25, 27 at 8, 1/29 at 2: Choreo Showcase 1—Diane Bruning, Kelli Davis & Gary Shore, Mina Yoo, Terese Freedman & Jim Coleman. . . 1/26, 28, 29 at 8: Daniel McCusker & Company; an excerpted premiere and repertory work. Riverside Church, the Drive at 120th St. (864-2929). $6.

OTHER EVENTS

Happenings

GREATER NEW YORK INTERNATIONAL AUTOMOBILE SHOW — The 85th edition, at the Coliseum, Columbus Circle, 1/28-2/5. Mon.-Sat. 11 a.m.-10:30 p.m.; Sun. 10-8. $6, children $3. 700 cars from the U.S., Canada, Japan, and Europe, with a record number of new models among them, together with antiques, racing numbers, and accessories.

WINTER ANTIQUES SHOW — Seventh Regiment Armory, Park Ave. and 67th St., thru 1/29. Mon.-Sat. 11-9, Sun. 1-6; admission, $6. 72 dealers in this beautiful exhibit-sale, with this year's centerpiece a display of foliage by Wave Hill. Also, don't miss the 30 miniature rooms of Eugene Kupjack.

WORDS FROM THE WISE — "Beethoven Takes a Bow," Michael Tilson Thomas's November lecture in the Dewar's "Inside Classical Music" series at Carnegie Hall, will be repeated 1/26 at 6:30, in the Recital Hall on W. 57th St. It's free, but you may reserve (593-6414)... Calvin Trillin, Colleen Dewhurst, and Studs Terkel, with Victor Navasky as host, open the "Writers in Performance" series of the Manhattan Theatre Club. Date is 1/30, at Marymount Manhattan Theater, 221 E. 71st St., at 7:30. Readings will be from the works of Trillin and Terkel, and benefit-party tickets are $35; general, $12 (228-2500). You might also catch "Emily Brontë, a Psychological Portrait," a talk by Norma Rand Crandall and Emilie Glen, on MTC's "Talks With Writers" program, 1/23 at 7:30, at 321 E. 73rd St. $2. . . Author Walter Lord talks on "The Titanic," 1/25 at 6, at the New-York Historical Society, C.P.W. and 77th St. Free.

BROWSE, BUY, LEARN, at a variety of events this week. The Nippon Club Class Fair winds up 1/26, in the Gallery, 145 W. 57th St. (581-2223), with demonstrations by Japanese instructors in Beaded Flowers at 2, Patchwork and Quilting at 3, Basic Japanese at 4, Knitting at 5, and Japanese classical dancing at 6. All these subjects are also taught as classes you may enroll in, but the demonstrations are free. Displays, too, of ikebana and decoupage... The Workmen's Circle Yiddish Book Fair, 1/29, noon-4, at 45 E. 33rd St., includes Yiddish records, greeting cards, educational materials, books on many subjects, from $1 up. There'll be a klezmer concert, health information, a poetry reading in Yiddish, and more... A Winter Brownstone Workshop, 1/29 at 2:30, at 129 W. 130th St., offers talks on funding a brownstone purchase, site inspection, selection of an architect, as well as demonstrations on home repairs. Harlem, Your Way Tours is sponsoring the afternoon, aimed at those with an eye to buying in the neighborhood (866-6997). Reservations required; fee is $15... A winter flea market at the Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn, is co-hosted by the teen department and visually impaired senior adults of the Y, and it's 1/29, 11-4. You'll find collectibles and trivia, gift items and someone else's white elephant that may be *your* find...An auction at the special-events court behind Gimbels, Roosevelt Field, L.I., benefits the L.I. Easter Seals Society, 1/29, 1-6. some New York Islanders will be on hand to help out. Among the biddables: game tickets, skates, autographed sticks and helmets; one must be at least 18 to bid, and pay $1 registration fee... The Walden School, 1 W. 88th St., invites everybody to the National Children's Camp Show, 1/29, noon-5. Directors and staff members from camps in Canada and the U.S. will answer questions and dispense information; also, slides, photos, and videos. $2 family admission... Choreographer Felice Lesser will teach Israeli folk dances at a party for everyone, at the Stephen Wise Free Synagogue, 30 W. 68th St. (877-4050). Date is 1/29 at 4; $5, with wine, coffee, and cheese.

BRIEF CALENDAR NOTES — At Symphony Space, Broadway at 95th St., "Giving God the Glory" is a one-time gospel revue, with dance, drama and song, 1/29 at 6, at $15; a benefit for the Unbroken Chain Fellowship... The Harlem branch of the Public Library, 9 W. 124th St., celebrating its 75th year at this home, invites all to an open house and program, 1/26 from 4 to 8. Exhibition, lecture, performance, and speakers, under the title "Harlem: From Dutch Village to Harlem Metropolis." It's all free... Meet the Olympic hockey team before they fly off to Sarajevo; date is 1/24 at the Nassau Coliseum; gates open at noon and it's free to watch the practice session.

NEW YORK EXPERIENCE—*Multi-screen spectacle* of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

57TH STREET ARTISTS' STUDIOS—Tour with the Floating Gallery (254-3690), 1/28 at 1. $5. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. $1... Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

URBAN PARK RANGERS, tours and workshops; free unless otherwise noted. Bronx: 1/29 at 1, meet at Crotona Park Boathouse, off Crotona Park East between Charlotte St. and Suburban Pl. (589-0096), for a walk focusing on winter wildflowers, their discovery and preservation. 1/29 at 1, meet at Van Cortlandt Park Visitors Center, Broadway and 242nd St., for a photography tour; basic instruction for 35mm camera... Brooklyn (856-4210): 1/28 at 1, meet at the seal pool, Prospect Park, for a tour of the past, present, and future of the zoo. 1/29 at 1, meet at Litchfield Villa, 95 Prospect Park West at 5th St., for a session on how animals adapt to winter; dress for the weather!... *Manhattan (397-3091): 1/27* at noon, meet under the arch, Fifth Ave. and Washington Sq. North, below 8th St., for a tour of Washington Square Park. 1/29 at 2, meet at 100th St. and Central Park West for a north-end photography walk in Central Park... Queens (699-4204): A hands-on training session about ice skating, ice safety, and first aid. 1/29 at 1, meet at Kissena Park boathouse, 164th St. and Oak Ave.

HOOD SKYSCRAPERS—*1/28 at 1*, walking tour focusing on architect Raymond Hood, with preservation specialist Anthony Robins. Weather permitting; reservations only: 878-2453.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). 1/29 at 1, meet Lambert Pohner at the flagpole near Isham St. entrance to Inwood Hill Park (block north of 207th St.), for "Eagles and Ice Floes." Free.

Sports

WANAMAKER MILLROSE GAMES—International track-and-field meet. Madison Square Garden (564-4400), 1/27 at 6. $10-$25.

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 1/26 at 7:30, vs. Montreal. 1/29 at 7:30, vs. St. Louis... **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 1/26 at 8:05, vs. Quebec. 1/28 at 7:05, vs. Detroit.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 1/24 at 7:30, vs. Philadelphia.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 1/27 at 8:05, vs. Kansas City... **Cosmos,** at Madison Square Garden (564-4400). $5-$12. 1/25 at 7:30, vs. Tampa Bay. 1/28 at 7:30, vs. Golden Bay.

KARATE—U.S. vs. Canada, team championships. Madison Square Garden Felt Forum (564-4400). 1/26 at 8. $10-$25.

COLGATE WOMEN'S GAMES—Track-and-field events for girls and women. Pratt Institute, Willoughby and Hall Sts., Brooklyn (310-2195, weekdays). 1/27 at 5; 1/28, 29 at 9. Free.

Children

ANDROCLES AND THE LION — Musical, with audience participation, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/17, except 2/25; at 1 and 3:30. $3, adults $4.

COZY AFTERNOONS, something new at the Staten Island Children's Museum (see next page): a mini-theatrical, "The Original Tale of Cisum," presented by Felicia Tedesco and Robert Bunkin. First date is 1/27 at 1:30, for 3-to-5-year-olds. Free with museum admission; phone 273-2060 to reserve a place.

THE PRINCESS AND THE FROG—The Gingerbread Players and Jack, with the Educational Theatre Guild's ventriloquist host, Todd Stockman, and his pal Shaun. Whitman Theater, Brooklyn College, near Flatbush and Nostrand Aves. (462-3525). 1/29 at 1. $4.

GULLIVER'S TRAVELS, the 1939 animated-film musical; also a Czechoslovakian short film. Squat Theater, 256 W. 23rd St. (206-0945). 1/28 at 2 and 4; 1/29 at 2 and 4. $2; adults $4.

PUPPET SHOW, with Barbaloots, Swamee-swams, others. 1/27 at 7; phone 442-1304 for pre-registration and for Staten Island meeting place. Free.

THE POTATO PEOPLE—Sound and music, masks and mime, by Theater Beyond Words, a Canadian mime troupe. C.W. Post Concert Theater, Greenvale, L.I. (516-922-0061). 1/29 at 2 and 4. $4.

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

BEAUTY AND THE BEAST, by the Puppet-Folk Theatre Co., in shadow puppet theater. 53 Hudson St., 3 blocks north of Chambers St. (249-4325), Sat. and Sun. at 3. $2.50, adults $4.

URBAN PARK RANGERS, who regularly tour the boroughs' parks (see Tours, above), have set up shop with hands-on exhibits. Bronx (589-0096): 1/28, Claremont Park, 10:30-3:30. Brooklyn (856-4210): 1/28, Carroll Park, 10:30-3. Manhattan (397-3091): 1/28, Morningside Park, noon-3. Queens (699-4204): 1/28, McNeil Park, 1-3.

HANSEL AND GRETEL, by the Puppetworks. Adaptation of the Humperdinck opera. Old First Church, 729 Carroll St., Brooklyn (638-5725), Sun. thru Jan. $3.50.

WAVE HILL LEARNING CENTER—Open weekdays noon-4:30. Sat. and Sun. 11-4:30. A touch table with mystery objects, also three new aquariums, changing exhibits, and more. Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055). Free weekdays; weekends $2 adults, $1 students, children under 14 free.

TALES OF CHELM—Riddling jokes, comedy, songs in the land of Chelm. New York Theatre Ensemble, 62 E. 4th St. (697-2549). Sun. at 2 thru 2/19. $4.

THE DREAM PRINCESS, a musical fantasy. Ten-Ten Rep, 1010 Park Ave., Park Avenue Christian Church at 85th St. (288-3246). 1/27 at 8; 1/28 at 12:30 and 3:30; 1/29 at 2. $4; adults, $6.

MYSTERY FLYER—Learn this creature's identity, in a trail walk, craft project, games, stories. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 1/26 at 1. 4-6-year-olds only. Registration required. $3.

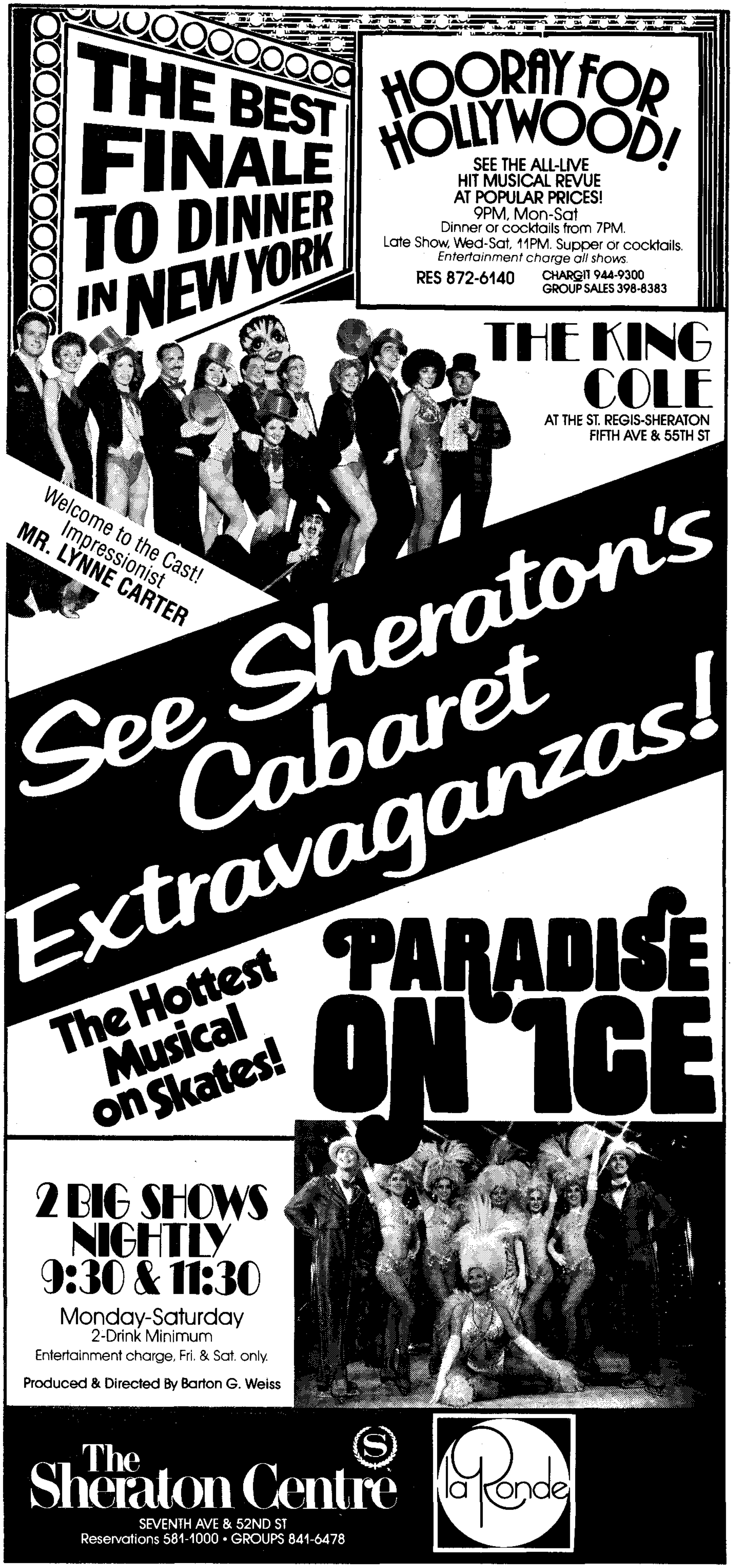
ONCE UPON A. . .SUNDAY—Storytelling for ages 5 and up. 92nd Street Y at Lexington Ave. (427-6000, ext. 137). 1/29 at 11 a.m., Felix Pitre with Spanish folk tales and songs, and audience participation. $3.50.

CRICKET ON THE HEARTH, Dickens's fairy tale. Theater of the Open Eye, 316 E. 88th St. (534-6909). 1/28, 29 at 2; 2/7, 14 at 7:30. $4.

TALES OF TREASURE ISLAND—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—"Humpty Dumpty Falls in Love," Sat. and Sun. at 1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru 4/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

THE MOUSE HOUSE, and Marionette Ballet; with guest Twee-Dee, the clown puppet. Alice May's Pup-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pets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 2/19. $2.50. Reservations a must.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 1/28 at 1:30, Pegasus Productions in "Aladdin." $2.50... Please Touch demonstration follows at 2:40. $1.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 1/29, "Alice in Wonderland," at 1; "Puss in Boots," at 2:30. $3.50.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404).

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 1/26 at 4, short films, ages 3-8... Muhlenberg branch, 209 West 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 1/28 at 1, a family workshop: "Castle Shadows," shadow-puppet-making. Free, but must pre-register (772-0210). 1/29 at 1, the Pandean Wind Players play old and new "wind songs." Free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, $5 minimum... **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

THE BLUEBIRD OF HAPPINESS, a new musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. thru 2/5, at 1 and 3:30. $3.50.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. $3; adults, $2. Exhibit thru 1/31: "Time Scores: New Performance Notations for Music, Dance, Drama, Video, Poetry." Sat. at 4, animal feeding. 1/28 at 1:30 and 3, 1/29 at 2, "Not Stuffy but Stuffed," on the nature collection's live animals; tell a story, make a stuffed animal, and create your own book. Free with musuem admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. 1/28 at 1:30, meet illustrators Judith Cheng and Troy Howell, "Little Women" and "Heidi."

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 1/28 at 1:30, a workshop on the Chippewa dream dance drum, featuring story, mime, and sign language, plus creative work. Free with museum admission... 1/29 at 1:30, a Popcorn Concert, by Flute Force. $1.50; adults, $2.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning activities. Special exhibit: Discover Dolls, Reflections of Ourselves. Wed. at 3, Sat. at 11 a.m., slide shows on New York's history; 1/25 and 28: "Factories and Factory Workers (1890)."

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Tiberio Nascimento. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Mario Toledo. Fri., Kenia. Sat., Clarice Taylor. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 1/27, 28, Jaki Byard Trio with Ralph Hamperian on bass and Richard Allen on drums. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. 1/23, Jodi Ebling & Trio; Kent Eanes Quartet. 1/24-29, Ray Barretto & his Salsa/Jazz Orchestra with Dave Valentin. 1/30, Craig Purpure. 1/31, 2/1, Joanne Brackeen Trio; Carmen Lundy and Trio. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 1/23, 24, Jonathan Richman and the Modern Lovers. 1/26, Bo Diddley. 2/3, 4, Steve Goodman. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 1/23-28, Hilton Ruiz & Major Holley. 1/30-2/4, Steve Kuhn and Harvie Swartz. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 1/24, Jane Gennaro. 1/25-28, Della Flack with Ola Tung. 1/29, Jay McGeehan. 1/31, Kevin Olson. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz singer Carrie Smith, Wed.-Sat. at 9 & 11. And thru January, singer Laura Theodore, Sun.-Tues. at 9 & 11:15, Fri.-Sat. at 11:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 1/28, The Chicken Chokers. 2/2, Old-Time Jam Session. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 1/23, 30, The Ed Polcer Quintet. 1/24, 31, Red Balaban and his Other Cats. 1/25-28, Balaban and Cats. 1/29, Scott Hamilton Quintet. AE, DC, MC.

FOLK CITY—130 W. 3rd St., 254-8449. 1/23, 30, Beth Lapides. 1/24, Steve & Mark, John Kelly, George Osterman. 1/25, Pianosaurus. 1/26, The Dink Family Saga. 1/27, T-Bone Burnette. 1/28, Aztec-Two Step. 1/29, Pamela Cook; Ilene Weiss. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 1/23, Errol Parker Duo. 1/24-26, jazz guitarist Jack Wilkins with pianist Albert Dailey. 1/27, 28, Val Eley Trio. 1/29, 30, Andy Bey Trio. 1/31-2/2, Reggie Workman and Rahn Burton. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio plays for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JASMINE—168 W. 96th St., 662-6665. New York's newest jazz club. 1/23, 30, The Darryl Foster Group featuring Alyson Williams. 1/24-29, Arthur Prysock with The Red Prysock Quartet. Music nightly 10 p.m.-2:30 a.m. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 1/24-28, pianist Cedar Walton with Ron Carter on bass. 1/31-2/4, Hilton Ruiz with Major Holley. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/25, singer Julie Wilson in *Julie Wilson sings the Lyrics and Music of Cole Porter,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 1/23, 30, Gil Evans Orchestra. 1/24, Rob Lock. 1/25, LeeAnn Ledgerwood. 1/26, Connie James. 1/27, 28, Ronnie Cuber featuring David Spinozza, Sammy Figueroa, Leon Pendarvis, Tom Barney, Dave Weckel. 1/31, Roads Scholars. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 1/24, Tom McVeety. 1/25, Burdette Brothers. 1/26, The Buddies; Dark Windows. 1/27, Lazoo; Rockshift. 1/28, Bob Moylan. 1/29, Maura Ellyn. 1/31, Leslie Fradkin and Valerie Block. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 1/23, Frank Wright Quartet. 1/24-28, David Murray Quartet with John Hicks, Reggie Workman, & Eddie Blackman. 1/29, Jemeel Moondoc Sextet. 1/30, Malachi Thompson and The Free Bop Band. 1/31-2/4, Archie Shepp Quintet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 1/24-28, singer Rhetta Hughes, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 1/31-2/4, Esther Marrow. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 1/23, Larry Harlow and Orq. Harlow with Bill Hardman. 1/30, Machito Big Band; Johnny Rodriguez with Jon Faddis. **The Terrace:** Thru 1/29, Tommy Flanagan & George Mraz, Wed.-Sun. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 1/24-29, Monty Alexander Trio. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/23, 24, Be Bop. 1/25-28, Warne Marsh. 1/29, Konitz & Katz. 1/30, 31, Shelbo Jump Band. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 1/24-28, Jack Wilson Duo. (No live music on Mondays.) AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 1/23, 24, 30, 31, Second Line. 1/25, 26, Steel Angel. 1/27, 28, Ten Brooks Molly. 1/29, Tommy Joe White Southern Cookin'. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 1/24-29, The Amazing Johnathan. Shows Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 2/4, comedian Red Foxx, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Thru 1/28: Tues., Showcase. Wed., magician Joe Devlin with singer Pamela Smith. Thurs., magician Iman with comedian Terry Day. Fri.-Sat., magician Mundaka with comedian Bernie Travis. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with dancing to the Confrey Phillips Trio, Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Singer Michelle Celli performs thru 2/11, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 1/24, Angela Santos & Sweet Sounds of Rio. 1/25, Daniel Ponce in Jazzbata. 1/26, Gumbe Sounds Contemporary Music of Ghana. 1/27, Pe de Boi. 1/28, Loremil Machado & Sarava Bahia Band. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. John Wallowitch and Bertram Ross, Tues.-Thurs. at 9. *Peggy Hewett's New Tropical Revue,* Fri. at 9, Sat. at 9 & 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

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NIGHTLIFE

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 1/23-28 at 8:30, Kelly Garrett followed by Tammy Grimes at 11. 1/30-2/4, Jane Harvey and Marilyn Sokol. AE, MC, V.

GOODTIMES—3rd Ave. at 31st. 686-4250. Cabaret musical, *Goodbye, Corona,* starring Joey Faye in a 90-minute revue at 8, Mon.-Thurs. at 8, Fri. & Sat. at 6. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. Thru 1/29, singer Larry Kert entertains. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Thurs. at 8, Fri. & Sat. at 8:30 & 11, Wed. at 5:30. Every Wed. at 10, political humorist Joan Cushing/Mrs. Foggybottom. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. Thursdays at 11, thru February, *Miss Gulch Lives,* a musical revue by Fred Barton. AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 1/25, Christine Donnelly. 1/26, John A. Murray. 1/27, Cornelia & Gustavo. 1/28, Libby Burke & Stephen Randoy. Shows at 10 p.m. AE, CB, DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. Tues. . . Stormin' Norman & Suzy in *Cinderella Street,* Wed.-Sat. at 8. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Revue starring Aris San, singer Ann Tula, Gabbi Shoshan, Nellie Batitsky, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/10, jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. 10 & midnight, **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 3/17. **La Ronde:** *Paradise on Ice,* an elaborate ice-skating revue, extended thru 2/18, Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11; thru 3/3. **Astor's:** Pianist Ann Hampton Callaway, Mon.-Fri., 4-9; Sat., 6-9. The Mike Cerrati Trio, thru 3/3, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly plays Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Seafood restaurant. Singer-guitarist Bill E. Holster performs Tues.-Sat., thru 2/11. AE, CB, DC, MC, V.

Piano Bars

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 1/23, Russ Thacker & Allen Hill. 1/24, Teri Lynn Paul. 1/25-28 at 8:30, singer/comedian Amy Ryder, backed by a group of jazz musicians followed by singer/comedian Celeste at 11 p.m. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 1/23, 30, Ginny Dustin; Lee Byar. 1/24-28, 31-2/4, The Nunsense Story. 1/29, Mickie Santucci. Shows at 8 and 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Dick Wellstood, thru January. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 3/3, The "Doc" Johnson Duo Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Joe Derise returns, Mon.-Sat., 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Dennis Liburd plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. **Upstairs:** *Class Act,* a new musical revue featuring Paul Fredericks, Susan Mondzak, and Sally Yorke, Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., 966-9872. Casual. Continental. Spcls: chicken delcorso, fettuccine Alfredo with chicken and broccoli, steak Rober. Res. sug. D Tues.-Sun. 5-10. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, polenta pasticciata, assorted focaccia. D only Tues.-Sun. 6-midnight. Bar open from 5. Closed Mon. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

IN THE PINK/WINGS—76 Wooster St., at Spring St., 966-1300. Casual. American. Spcls: fettuccine with scallops and shrimps, sliced duck sautéed in port wine sauce, double breast of chicken with pinenuts and honey mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Bar til 4 a.m. Br Sun. noon-4:30. Pianist eves. **(M)** AE, CB, DC.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. Continental. Spcls: fresh fish en papillote, ravioli with two pestos, medaillons of pork with apples in a lemon ginger sauce. Res. sug. L daily 11:30-5:30. D daily 6-1 a.m. **(I-M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, porkchops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern-Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m. , Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

R. S. HOUSTON—92 W. Houston St., 477-5505. Casual. South Western-American. Spcls: barbecued duck, ribs, shrimp; chicken fried steak. D Tues.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. to 10. Jazz Fri.-Sat. 9-1 a.m. Closed Mon. **(I)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SOUND d B—71 University Place, bet. 10th & 11th Sts., 673-0634. Casual. American. Spcls: chicken breast with garlic cream sauce, veal marsala, roast duck, shrimp curry. Res. sug. L Mon.-Fri. noon-6. Br Sat.-Sun. noon-6. D daily 6-11. S to 1 a.m. Bar to 4 a.m. **(I-M)** AE, DC, MC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and creme fraiche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese-Cantonese. Spcls: lobster roe, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. **(I)** AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JOES PIER 52**—163 W. 52nd St.,** 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th & 55th St., 586-8096. Casual. French. Spcls: rack of lamb, fresh salmon, canard au cerises. Res. sug. for 5 or more. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, portafoglio alla Valdostana. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5-11:30, Sat. from 4, Sun. from 1. Bar open til midnight. **(M)** AE, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** Nó Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE GALLERIA—115 E. 57th St., 308-5511. Casual. French-Italian. Spcls: fettuccine Galleria, Atlantic salmon with fennel, dill, lemon and wine sauce, chicken triestuna. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 4:30-11. Ent. Tues.-Sat. Closed Sun. **(M)** AE, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pretheater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

BAUMER'S—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Br Sun. noon-4. D Sun. 5-9. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

TELEVISION

Daytime, 25-27 and 30-31

② **WCBS**
212-975-4321
④ **WNBC**
212-664-4444
⑤ **WNEW**
212-535-1000
⑦ **WABC**
212-887-7777
⑨ **WOR**
212-764-7000
⑪ **WPIX**
212-949-1100
⑬ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-566-3112
Ⓗ **HOME BOX OFFICE**
212-484-1100
Ⓝ **UPTOWN**
212-942-7200
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT).**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today In New York
⑤ New Zoo Review
⑦ News
⑪ I Dream Of Jeannie (except Mon)
Mon/MDTV: Your Profession
Ⓗ Fri/**Movie:** Shipwreck!
Mon/**Movie:** Treasures Of The Snow
Tue/Predators
Ⓢ Wed/Jenny Koo Koo
Tue/**Movie:** A Whale Of A Tale

6:30
② ④ News
⑤ Popeye
⑨ Jimmy Swaggart
⑪ Great Space Coaster
Ⓗ Wed/Predators
Thu/Adventures Of Robin Hoodnik
Ⓢ Wed/Corletto & Son
Thu/**Movie:** A Whale Of A Tale
Fri/Thunderbirds 2086
Mon/**Movie:** Blue Fin

7:00
② Morning News
④ Today
⑤ Woody Woodpecker
⑦ Good Morning America
⑨ 700 Club
⑪ Tom & Jerry
Ⓗ Tue/Seal Pup
Ⓢ Wed/The Gymnast

7:30
⑤ Bugs & Porky
⑪ Superfriends
Ⓗ Wed/Fraggle Rock
Thu/**Movie:** Airplane II
Tue/**Movie:** Threshold

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Pink Panther
Ⓗ Wed/**Movie:** Kiss Me Goodbye
Fri/**Movie:** Cannery Row
Mon/Coming Attractions
Ⓢ Wed,Mon/Frank Sinatra
Fri/**Movie:** The Gambler
Tue/**Movie:** Ticket To Heaven

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Tom & Jerry
Ⓗ Mon/Gotta Dance, Gotta Sing
Ⓢ Thu/Faerie Tale Theatre (cc)

9:00
② Tic Tac Dough
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Munsters
Ⓗ Thu/Everly Brothers

9:30
② Jokers Wild
⑤ My Three Sons
⑨ News
⑪ Richard Simmons
Ⓗ Mon/Video Jukebox
Tue/Best Of Consumer Reports
Ⓢ Wed,Fri,Mon/Aerobicise

10:00
② $25,000 Pyramid
④ Facts Of Life
⑤ Make Room For Daddy
⑨ Romper Room
⑪ Civic Programming
Ⓗ Wed,Thu/**Movie:** All The Rivers Run
Fri/**Movie:** Brainwaves
Mon/**Movie:** Dusty
Tue/**Movie:** Kiss Me Goodbye
Ⓢ Wed/**Movie:** Sherlock Holmes And The Pearl Of Death
Thu/**Movie:** The Tender Trap
Fri/**Movie:** Bridge To The Sun
Mon/**Movie:** The Trials Of Oscar Wilde
Tue/**Movie:** The Next Voice You Hear
Ⓦ Wed/**Movie:** Mattie The Goose Boy
Thu/**Movie:** Trail Of The Pink Panther
Fri/**Movie:** Diva
Mon/**Movie:** The Last Two Weeks
Tue/**Movie:** Evil Under The Sun

10:30
② Press Your Luck
④ Sale Of The Century
⑤ All In The Family
⑦ Woman To Woman
⑪ Civic Programming

11:00
② Price Is Right
④ Wheel Of Fortune
⑤ Breakaway
⑦ Benson
⑨ Family
⑪ Rhoda

11:30
④ Dream House
⑦ Loving
⑪ Happy Days Again
Ⓗ Fri/Coming Attractions
Mon/**Movie:** Shipwreck!

12 **NOON**
② Tattletales
④ Hot Potato
⑤ Midday
⑦ Family Feud
⑨ ⑪ News
Ⓗ Wed/Coming Attractions
Thu/Consumer Reports
Fri/Earth, Wind & Fire
Tue/**Movie:** The Terry Fox Story
Ⓢ Wed/**Movie:** Treasure Island
Thu/**Movie:** Ticket To Heaven
Fri/**Movie:** Six Pack
Mon/**Movie:** Kiss Me Goodbye
Tue/**Movie:** Savannah Smiles
Ⓦ Public Affairs

12:30
② Young And The Restless
④ Search For Tomorrow
⑦ Ryan's Hope
⑪ Wed/**Movie:** Great Day In The Morning (1956). Robert Stack.
Thu/**Movie:** Unholy Wife (1957). Rod Steiger, Diana Dors.
Fri/**Movie:** Express Bongo (1960). Lawrence Harvey, Sylvia Sims.
Mon/**Movie:** The Wonderful Country (1959). Robert Mitchum.
Tue/**Movie:** Charro (1969). Elvis Presley.
Ⓗ Wed/**Movie:** Best Friends
Thu/**Movie:** The Beastmaster

1:00
④ Days Of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Wed/**Movie:** Black Angel (1946). Dan Duryea, Peter Lorre.
Thu/**Movie:** Kiss The Blood Off My Hands (1948). Burt Lancaster.
Fri/**Movie:** Macao (1952). Robert Mitchum.
Mon/**Movie:** They Saved Hitler's Brain (1964). Walter Stocker.
Tue/**Movie:** I've Lived Before (1956). Jock Mahoney.
Ⓗ Fri/**Movie:** Shipwreck!
Ⓦ Wed/**Movie:** Resurrection
Thu/**Movie:** Petula
Fri/**Movie:** Mastermind
Mon/**Movie:** Red Sky At Morning
Tue/**Movie:** Mattie The Gooseboy

1:30
② As The World Turns
Ⓗ Mon/Coming Attractions

2:00
④ Another World
⑤ News
⑦ One Life To Live
Ⓗ Mon/**Movie:** Brainwaves
Tue/**Movie:** Threshold
Ⓢ Wed,Fri,Mon/Aerobicise
Thu/**Movie:** Island Of Adventure
Tue/**Movie:** Dark Angel

2:15
⑤ Popeye

2:30
② Capitol
⑨ In Search Of
⑪ Magic Garden (except Fri)
Fri/Carrascolendas
Ⓗ Wed/**Movie:**Dusty
Thu/**Movie:** Airplane II
Ⓢ Wed/**Movie:** Bridge To The Sun
Fri/**Movie:** A Talent For Murder (cc)
Mon/Frank Sinatra
Tue/**Movie:** Resurrection

2:45
Ⓦ Fri/**Movie:** Red Sky At Morning

3:00
② Guiding Light
④ Match Game/Hollywood Squares
⑤ Inspector Gadget
⑦ General Hospital
⑨ Wed-Fri/Bonanza
Mon,Tue/The Saint
⑪ Tom & Jerry
Ⓗ Fri/**Movie:** Cannery Row
Ⓦ Wed/**Movie:** Evil Under The Sun
Thu/**Movie:** Diner
Mon/**Movie:** American Werewolf In London

3:30
⑤ Wed-Fri/Hot
Mon,Tue/Woody & Bugs
⑪ Scooby Doo
Ⓗ Mon/Video Jukebox

4:00
② Barnaby Jones
④ Love Connection (except Tue)
Tue/**Special Treat:** My Father The Circus King (1981). Gunther Gebel-Williams and his son, Buffy.
⑤ He-Man And The Masters Of The Universe
⑦ Edge Of Night
⑨ Wed/**Movie:** Billy The Kid (1941). Robert Taylor, Ian Hunter.
Thu/**Movie:** The Proud Rebel (1958). Olivia de Havilland, Alan Ladd.
Fri/**Movie:** Slay Ride (1972). Glenn Ford, Edgar Buchanan.
Mon/**Movie:** Touch Of Evil (1958). Charlton Heston, Janet Leigh.
Tue/**Movie:** Pendulum (1969). George Peppard, Richard Kiley.
⑪ Incredible Hulk
⑬ Sesame Street (cc)
Ⓗ Wed/Predators
Thu/Seal Pup
Mon/**Movie:** Treasures Of The Snow
Tue/Seal Pup
Ⓢ Thu,Tue/**Movie:** Starstruck
Mon/**Movie:** A Whale Of A Tale

4:30
④ People's Court (except Tue)
⑤ Batman
⑦ Eyewitness Extra
Ⓗ Thu/**Movie:** Treasures Of The Snow
Tue/Predators
Ⓢ Wed/**Movie:** Runaway Island
Fri/Thunderbirds 2086
Ⓦ Tue/**Movie:** Scarlet Empress

4:45
Ⓦ Fri/**Movie:** American Werewolf In London
Mon/**Movie:** Mastermind

5:00
② ④ ⑦ News
⑤ Six Million Dollar Man
⑪ Little House On The Prairie
⑬ Mister Rogers
Ⓗ Wed/Fraggle Rock
Fri/Cat In The Hat
Ⓢ Thu/**Movie:** Lovely To Look At
Tue/The Gymnast
Ⓦ Last Of The Blue Devils
Thu/**Movie:** Shanghai Express

5:30
⑬ 3-2-1 Contact (cc)
Ⓗ Wed,Tue/**Movie:** Kiss Me Goodbye
Fri/Fraggle Rock

Evening, 25-27 and 30-31

Wed., Jan. 25

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Battlestar Galactica
⑪ Alice
⑬ New Jersey Nightly News
㉑ Woodwright's Shop
㉛ Brooklyn College Presents

6:30
⑤ One Day At A Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall
Ⓢ Frank Sinatra
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Laugh-In
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓦ **Movie:** Resurrection

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Moving Right Along
Ⓗ Coming Attractions

8:00
② Domestic Life
④ Real People
⑤ PM Magazine
⑦ Fall Guy
⑨ News 9: Prime Time
⑪ **Movie:** The Return Of Maxwell Smart (1980). Don Adams.
⑬ A Walk Through The 20th Century (cc)
㉑ All Creatures Great And Small
㉛ Working Women
Ⓗ **Movie:** I Ought To Be In Pictures
Ⓝ **Movie:** Umberto D.
Ⓢ **Movie:** Pennies From Heaven

8:30
② Empire
⑤ Carol Burnett
⑨ **Hockey:** Rangers Vs. Pittsburgh Penguins
㉛ Insight To Health

9:00
2 4 7 **Special:** President Reagan's State Of The Union Address
5 Merv Griffin
13 The Sailor's Return
21 Monty Python
31 Job Market
W **Movie:** The Man Who Loved Women

9:30
21 Not The Nine O'Clock News
31 Spaces

9:50
4 Democratic Party Response To State Of The Union Address

10:00
5 11 News
7 Hotel (cc)
21 The Top Secret Life Of Edgar Briggs
31 Previn And The Pittsburgh
H **Movie:** Best Friends
N **Movie:** Design For Living
S **Movie:** Forbidden World

10:20
4 Decision '84

10:30
2 Back Together
11 News
13 A Doomsday Scenario: Banking At The Brink
21 Bless Me Father

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 Masterpiece Theatre: The Citadel (cc)
21 International Edition
W **Movie:** The Seduction

11:30
2 Police Story
4 Best Of Carson
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
S Best Of Bizarre (cc)

11:55
H George Burns

12 **MIDNIGHT**
11 Star Trek
N **Movie:** Starstruck
S **Movie:** Forced Vengeance

12:30
2 **Movie:** Magnificent Magical Magnet Of Santa Mesa (1977). Michael Burns.
4 David Letterman
7 Entertainment Tonight
9 Bonanza

12:55
H Coming Attractions

1:00
5 **Special:** Road To Sarajevo
7 **Movie:** How To Commit Marriage (1969). Bob Hope.
11 Twilight Zone
W **Movie:** American Nightmare

1:25
H **Movie:** Kiss Me Goodbye

1:30
4 Mary Tyler Moore
9 11 News

1:45
S **Movie:** Quest For Fire

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Hawaii (1966). Julie Andrews.
9 Joe Franklin
11 Wall Street Journal Report

2:30
4 Mary Tyler Moore
11 One Step Beyond
W **Movie:** Evil Under The Sun

3:00
4 Bob Newhart
9 World Vision
11 **Movie:** Blondie Meets The Boss (1939). Penny Singleton.

3:10
H **Movie:** Partners

3:30
4 Bob Newhart
S **Movie:** The Boogens

4:00
4 Here's Lucy
9 World Vision

4:30
4 Here's Lucy
11 Abbott & Costello

4:40
H **Movie:** I Ought To Be In Pictures

5:00
4 More Real People
9 News
11 Focus: New Jersey

5:05
5 **Movie:** Sherlock Holmes And The Pearl Of Death

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Jan. 26

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Making The Most Of The Micro (cc)
31 Creating Alternative Futures

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
H Everly Brothers
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factory
S Faerie Tale Theatre (cc)
W Music Video

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Humancare Today
H Best Of Consumer Reports
W Beat Club

8:00
2 Magnum, P.I.
4 Gimme A Break
5 **Special:** King Lear (1983). Laurence Olivier. International Emmy Award winning presentation of the Shakespearean tragedy.
7 Automan
9 News 9: Prime Time
11 **Movie:** Crooks And Coronet (1969). Telly Savalas, Warren Oates.
13 Innovation
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Annie
N **Movie:** Miracle In Milan
S Steve Martin
W **Hockey:** Islanders Vs. Quebec Nordiques

8:30
4 Family Ties
9 **Movie:** Rider On The Rain (1970). Charles Bronson.
13 Bits And Bytes
21 The Real Thing
31 Black Focus

9:00
2 Mickey Spillane's Mike Hammer
4 Cheers
7 Masquerade
13 Mystery! Reilly: Ace Of Spies (cc)
21 Sneak Previews
31 Smithsonian World
S **Movie:** The Beast Within

9:30
4 Buffalo Bill
21 All New This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
7 20/20
11 News
21 Long Island Speak-Out
31 Looking East
N **Movie:** Punishment

10:15
H Inside The NFL

10:30
9 New Jersey People
11 News
13 Frontline (cc)

11:00
2 4 5 7 News
9 Top 40 Video
11 Odd Couple
13 International Playbill: Poldark
21 Long Island Week
S **Movie:** Cat People
W **Movie:** Diner

11:30
2 Our Block
4 Tonight
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight America
H **Movie:** Airplane II

12 **MIDNIGHT**
2 Trapper John, M.D.
5 Thicke Of The Night
9 News
11 Star Trek
N **Movie:** Hollywood Out-Takes

12:30
4 David Letterman
7 Entertainment Tonight
9 World Vision

1:00
2 **Movie:** More Than Friends (1978). Rob Reiner, Penny Marshall.
7 **Movie:** Lovin' Molly (1974). Anthony Perkins, Beau Bridges.
11 Twilight Zone
H **Movie:** Kitty And The Bagman
S **Movie:** Lady On The Bus
W **Movie:** Catherine Cheri

1:30
4 Mary Tyler Moore
5 **Special:** Sarajevo '84
9 11 News

2:00
2 News
4 Mary Tyler Moore
9 Joe Franklin
11 Salute!

2:30
4 Mary Tyler Moore
5 **Movie:** Inspector Clouseau (1968). Alan Arkin, Delia Boccardo.
S **Movie:** Intimate Games

2:40
H **Movie:** Valley Girl

3:00
4 Bob Newhart
9 **Movie:** In Name Only (1939). Cary Grant, Carole Lombard.
11 **Movie:** Appointment With A Killer (1975). Joanna Pettet.
W **Movie:** Smithereens

3:30
4 Bob Newhart

4:00
4 Here's Lucy
S **Movie:** Love Child

4:25
H Growing Up Stoned

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 More Real People
9 News
11 Biography

5:25
H Consumer Reports

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:45
S **Movie:** Starstruck

Fri., Jan. 27

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Crockett's Victory Garden
H Earth, Wind & Fire
S **Movie:** Savannah Smiles

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
H Inside The NFL
W **Movie:** Still Of The Night

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 Dukes of Hazzard
4 Legmen
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Movie:** Smile, Jenny, You're Dead (1974). David Janssen.
13 Washington Week In Review
21 **Special:** National Geographic: Among The Wild Chimpanzees (cc)
31 Africa File
H **Movie:** Forced Vengeance
N **Movie:** Cat And Mouse
S **Movie:** Six Pack

8:30
5 Healthbeat Magazine
7 Webster
9 The Saint
13 Wall $treet Week
31 Eye On Dance

8:40
W Richard Brown Reviews

9:00
2 Dallas
4 Masters
5 Merv Griffin
7 Blue Thunder
13 Inside Story
21 **Movie:** One Rainy Afternoon (1936). Francis Lederer.
31 Presente
W **Movie:** Visiting Hours

9:30
9 **Hockey:** N.J. Devils Vs. Edmonton Oilers
13 Enterprise (cc)
31 Masterpiece Theatre: The Citadel
H Not Necessarily The News

10:00
2 **Special:** Burnett 'Discovers' Domingo
4 **Special:** TV Comedy's Funniest Moments. All-star salute to 30 years of TV comedy.
5 11 News
7 Matt Houston (cc)
13 Quest! Everest The Hard Way
H **Movie:** All The Rivers Run
N **Movie:** The Clockmaker
S **Movie:** The Gambler

10:30
11 News
21 In The Shadow Of The Mountains
31 Music Video Party

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 **Movie:** All That Heaven Allows (1955). Jane Wyman.
21 Long Island Week
W Leonard Report

11:30
2 **Movie:** Ruckus (1981). Dirk Benedict, Linda Blair.
4 Tonight
5 Thicke Of The Night
7 Nightline
11 Honeymooners
21 Latenight America
W **Movie:** Playgirl

11:45
H Coming Attractions

12 **MIDNIGHT**
11 Star Trek
N **Movie:** Yol
S Rock Of The '80's

12:15
H Earth, Wind & Fire

12:30
4 Friday Night Videos
7 New York Hot Tracks
9 Bonanza

1:00
5 Soul Train
11 Twilight Zone
S **Movie:** Knightriders
W **Movie:** On The Yard

1:20
H **Movie:** Cannery Row

1:30
9 11 News

1:45
2 **Movie:** Short Stories Of Love (1974). Bill Bixby, Julie Sommars.

2:00
4 Mary Tyler Moore
5 America's Top Ten
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:30
4 Mary Tyler Moore
5 **Movie:** The Power Within (1979). Art Hindle.
7 **Movie:** Holdiay For Lovers (1959). Clifton Webb, Jane Wyman.

3:00
4 Mary Tyler Moore
9 **Movie:** Gunga Din (1939). Cary Grant, Douglas Fairbanks, Jr.
11 **Movie:** Bohemian Girl (1936). Laurel and Hardy.
W **Movie:** Still Of The Night

3:20
H Inside The NFL

3:30
4 Bob Newhart
S **Movie:** Lady Chatterley's Lover

3:41
2 **Movie:** Hustling (1975). Lee Remick, Jill Clayburgh.

4:00
4 Bob Newhart

4:20
H **Movie:** Forced Vengeance

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 Here's Lucy
9 News
11 Biography

5:15
S **Movie:** Savannah Smiles

5:30
2 Public Hearing
4 More Real People

SOLUTIONS TO LAST WEEK'S PUZZLES

P	R	E	A	C	H	E	R		B	A	L	S	A	M
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TELEVISION

⑨ **Movie:** Ragan (1968). Ty Hardin.
⑪ Insight

Mon., Jan. 30

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Battlestar Galactica
⑪ Alice
⑬ New Jersey Nightly News
㉑ Great Chefs Of New Orleans
㉛ All About TV
Ⓗ Gotta Dance, Gotta Sing
Ⓢ **Movie:** Kiss Me Goodbye

6:30
⑤ One Day At A Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ Everyday Cooking With Jacques Pepin
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Laugh-In
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓗ Coming Attractions
Ⓦ **Movie:** The Last Two Weeks

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Getting Over
Ⓗ Fraggle Rock

8:00
② Scarecrow And Mrs. King
④ TV's Bloopers And Practical Jokes
⑤ PM Magazine
⑦ That's Incredible (cc)
⑨ News 9: Prime Time
⑪ **Movie:** Battle Of The Bulge (1966). Henry Fonda, Robert Shaw. Americans try to outwit the Germans in a game of hide-and-seek. Part 1 (Part 2, Tue, Jan. 31, 8 p.m.).
⑬ Great Performances: Summer
㉑ Jacques Cousteau
㉛ Opening Night
Ⓗ **Movie:** Shipwreck!
Ⓝ **Movie:** Yol
Ⓢ Faerie Tale Theatre (cc)

8:30
⑤ Carol Burnett
⑨ **Movie:** Topaz (1969). Frederick Stafford, Dany Robin. American and French Intelligence agents join forces to uncover Russian involvement in Cuba.
㉛ Getting To Know Me

9:00
② AfterM*A*S*H
④ **Special:** The Most Beautiful Girl In The World. Viewers call in to judge the winner of this beauty contest.
⑤ Merv Griffin
⑦ **Movie:** When She Says No (1983). Kathleen Quinlan, Paul DeMunn.
㉑ WLIW Sneak Preview Of Fall '84 Season
㉛ Cityscope
Ⓢ **Movie:** The Best Little Whorehouse In Texas
Ⓦ **Movie:** Smithereens

9:30
② Newhart
⑬ **Special:** Evening At Symphony: Arnold Schoenberg's Gurrelieder. Stereo simulcast over WNYC-FM.
㉛ Money Show

10:00
② Emerald Point N.A.S.
⑤ ⑪ News
㉛ German Professional Soccer
Ⓗ **Movie:** All The Rivers Run
Ⓝ **Movie:** Cat And Mouse

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Top 40 Video
⑪ Odd Couple
㉑ Tony Brown's Journal
Ⓢ **Movie:** The Boogens
Ⓦ **Movie:** Electric Blue

11:30
② Hart To Hart
④ Best Of Carson
⑤ Thicke Of The Night
⑦ Nightline
⑨ **Basketball:** Georgetown Vs. Syracuse
⑪ Honeymooners
⑬ New England Begins
㉑ Latenight America

11:50
Ⓗ **Movie:** Brainwaves

12 **MIDNIGHT**
⑪ Star Trek
Ⓝ **Movie:** Man On The Roof
Ⓦ **Movie:** American Werewolf In London

12:30
② Columbo
④ David Letterman
⑦ Entertainment Tonight

12:40
Ⓢ **Movie:** The Beast Within

1:00
⑤ Hogan's Heroes
⑦ **Movie:** Smokey (1966). Fess Parker, Diana Hyland.
⑪ Twilight Zone

1:15
Ⓗ **Movie:** Cat People

1:30
④ Mary Tyler Moore
⑤ Rat Patrol
⑨ ⑪ News

2:00
② News
④ Mary Tyler Moore
⑤ Rat Patrol
⑨ Joe Franklin
⑪ Emergency!
Ⓦ **Movie:** Visiting Hours

2:20
Ⓢ **Movie:** The Evil

2:30
④ Mary Tyler Moore
⑤ Best Of Midday

3:00
④ Bob Newhart
⑨ World Vision
⑪ **Movie:** Zenobia (1939). Oliver Hardy, Billie Burke.

3:15
Ⓗ **Movie:** Quest For Fire

3:30
④ Bob Newhart
⑤ Off The Set

3:50
Ⓢ **Movie:** The Best Little Whorehouse In Texas

4:00
④ Here's Lucy
⑨ World Vision

4:30
④ Here's Lucy
⑪ Abbott & Costello

5:00
④ More Real People
⑨ News
⑪ Biography
Ⓗ Gotta Dance, Gotta Sing

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Tue., Jan. 31

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Battlestar Galactica
⑪ Alice
⑬ New Jersey Nightly News
㉑ Magic Of Oil Painting
㉛ World Chronicle
Ⓢ **Movie:** Ticket To Heaven

6:30
⑤ One Day At A Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ Magic Of Oil Painting
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Laugh-In
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓦ **Movie:** Morocco

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Tony Brown's Journal
Ⓗ Best Of Consumer Reports

8:00
② **Special:** The Master Of Ballantrae (1983). John Gielgud, Richard Thomas, Michael York. Based on Robert Louis Stevenson's novel about two brothers' rivalry, set in 18th century Scotland.
④ A Team
⑤ PM Magazine
⑦ Foul-Ups, Bleeps & Blunders
⑨ News 9: Prime Time
⑪ **Movie:** Battle Of The Bulge (1966). Henry Fonda, Robert Shaw. Part 2 (see Mon, Jan. 31, 8 p.m.).
⑬ Nova (cc)
㉑ The Pallisers
㉛ Black Focus
Ⓗ George Burns
Ⓝ **Movie:** Punishment
Ⓢ **Movie:** Soup For One

8:30
⑤ **Special:** XIII Winter Olympiad. Film footage of U.S. Olympic victories in 1980.
⑦ Happy Days (cc)
⑨ **Basketball:** Knicks Vs. San Antonio Spurs
㉛ Africa File

9:00
④ Riptide
⑤ Merv Griffin
⑦ Three's Company (cc)
⑬ American Playhouse: True West (cc)
㉑ Masterpiece Theatre: The Citadel (cc)
㉛ Eye On Dance
Ⓗ **Movie:** The Terry Fox Story
Ⓦ **Movie:** Blonde Venus

9:30
⑦ Oh Madeline
⑪ **Special:** Dudley Moore—The Man And His Movies. Tom Bosley examines the career of this incredible actor/musician/comedian/composer.
㉛ Karate

10:00
④ Remington Steele
⑤ ⑪ News
⑦ Hart To Hart (cc)
㉑ Frontline (cc)
㉛ A Walk Through The 20th Century
Ⓝ **Movie:** Umberto D.
Ⓢ **Movie:** Forced Vengeance

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Top 40 Video
⑪ Odd Couple
⑬ Quest! Everest The Hard Way
㉑ Inside Story
Ⓗ **Movie:** Forced Vengeance
Ⓦ **Movie:** Shanghai Express

11:30
② Magnum, P.I.
④ Tonight
⑤ Thicke Of The Night
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Latenight America

11:45
Ⓢ **Movie:** Quest For Fire

12 **MIDNIGHT**
⑪ Star Trek
Ⓝ **Movie:** Miracle In Milan

12:30
② McCloud
④ David Letterman
⑦ Entertainment Tonight
⑨ World Vision
Ⓗ **Movie:** Threshold
Ⓦ **Movie:** Wanda Whips Wall Street

1:00
⑤ Hogan's Heroes
⑦ **Movie:** Baker's Hawk (1976). Clint Walker, Burl Ives.
⑪ Twilight Zone

1:30
4 Mary Tyler Moore
5 Rat Patrol
9 11 News
S **Movie:** Valley Girl

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Effect Of Gamma Rays On Man-In-The-Moon Marigolds (1972). Joanne Woodward, Nell Potts.
9 Joe Franklin
11 Emergency!
W **Movie:** Creepshow

2:10
H George Burns

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 Interaid
11 **Movie:** A Chump At Oxford (1930). Laurel and Hardy.

3:10
H **Movie:** The Terry Fox Story
S **Movie.** Soup For One

3:30
4 Bob Newhart

4:00
4 Here's Lucy
9 Interaid

4:30
4 Here's Lucy
11 Abbott & Costello

4:35
S **Movie:** Dark Angel

4:50
H **Movie:** Forced Vengeance

5:00
4 More Real People
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Weekend, 28-29

Sat., Jan. 28

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
11 Aprenda Ingles
H Predators

6:30
4 Carrascolendas
5 Insight
7 Greatest Sports Legends
11 Gigglesnort Hotel

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 Davey And Goliath
9 News
11 Return To The Planet Of The Apes
H Video Jukebox
S Frank Sinatra

7:30
4 LBS Children's Theatre
5 Wonderama
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Biskitts
4 Flintstone Funnies
5 America Works
7 Best Of Scooby Doo (cc)
9 Christopher Closeup
11 Essence
13 MacNeil/Lehrer Newshour
31 Carrascolendas
H **Movie:** Billy Jack

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
7 Monchichis/Little Rascals/Richie Rich
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs
S **Movie:** Sherlock Holmes And The Spider Woman

9:00
4 Smurfs
5 Star Search
9 Nine On New Jersey
11 Old Time Gospel Hour
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
13 Mainstream
31 **Special:** Chemical People

10:00
2 Plasticman
5 Saturday Morning
9 All-Star Wrestling
11 Hee Haw
13 American Interests
H Inside The NFL
S **Movie:** Beloved Enemy
W **Movie:** Rootin' Tootin' Rhythm

10:30
2 Charlie Brown & Snoopy
4 Alvin & The Chipmunks
7 Littles
13 International Edition
31 Que Pasa USA?

11:00
2 Benji, Zax & The Alien Prince
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 B.J./Lobo
11 **Special:** The Road To Los Angeles
13 Faces Of Culture
H **Movie:** Threshold

11:30
4 Amazing Spider Man & Incredible Hulk
13 Faces Of Culture
S **Movie:** Robin Hood And The Sorcerer

11:45
W **Movie:** Cannery Row

12:00
2 Bugs Bunny/Road Runner
5 Dance Show
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 **Basketball:** Georgetown Vs. Pittsburgh
13 Open Mind
21 Gourmet Cooking

12:30
2 New Fat Albert
4 Thundarr The Barbarian
7 American Bandstand
13 America's Black Forum
21 All New This Old House (cc)

1:00
2 New Fat Albert
4 **Basketball:** Maryland Vs. Notre Dame
5 Fame
9 **Movie:** Dixie Dynamite (1976). Warren Oates, Jane Anne Johnstone. Two girls take revenge on the town that killed their father and took their land.
13 Presente
21 Crockett's Victory Garden
H **Movie:** I Ought To Be In Pictures

1:30
2 Children's Film Festival
7 Pop 'N Rocker Game
13 Bits And Bytes
21 Square Foot Gardening
S Strawberry Ice

2:00
2 **Basketball:** St. John's Vs. Syracuse
5 I Love Lucy
7 **Golf:** PGA Seniors Championships
11 Abbott & Costello
13 All New This Old House (cc)
21 Woodwright's Shop
W **Movie:** Goodbye Pork Pie

2:30
5 **Movie:** Les Girls (1957). Gene Kelly. An American dancer in Paris falls for his three beautiful partners.
11 Happy Days Again
13 Stanley Kramer On Film
21 Gourmet Cooking
31 Joint Custody: A New Kind Of Family
S **Movie:** The Beastmaster

3:00
4 **Basketball:** Oklahoma Vs. Memphis State
7 ABC Sportsbeat
9 Country Gold
11 **Movie:** The Evil Of Frankenstein (1964). Peter Cushing. Frankenstein's monster is brought back to life and begins killing.
21 All New This Old House (cc)
H **Movie:** Kiss Me Goodbye

3:30
7 Professional Bowlers Tour
13 American Playhouse: Pudd'nhead Wilson (cc)
21 Crockett's Victory Garden

4:00
2 **Basketball:** De Paul Vs. UCLA
21 Square Foot Gardening
31 Previn And The Pittsburgh
W A Horse Called Jester

4:30
21 Woodwright's Shop
S Frank Sinatra

5:00
4 **Golf:** Isuzu-Andy Williams San Diego Open
5 Mission Impossible
7 Wide World Of Sports
9 Top 40 Video
11 Little House On The Prairie
13 A Walk Through The 20th Century
21 Sesame Street (cc)
31 Song Of Radauti
H **Movie:** Billy Jack
W **Movie:** Blonde Venus

5:30
31 Lawmakers
H **Movie:** Brainwaves

6:00
2 Channel 2 The People
4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Nature (cc)
21 The Music Of Man
31 Searching
S Rock Of The 80's

6:30
2 4 7 News
9 In Search Of
31 European Journal

7:00
2 9 News
4 Prime Of Your Life
5 Welcome Back Kotter
7 **Special:** Turkey Treasure (1976). Stuart Bascombe, Michael Lynch. 5 kids search for a buried treasure in Central Park.
11 Dance Fever
13 Newton's Apple
21 Inside Albany
31 Infinity Factory
H George Burns
S **Movie:** Robin Hood And The Sorcerer
W **Movie:** Trail Of The Pink Panther

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
7 **Special:** American Health I
9 Newark And Reality
11 At The Movies
13 Wild America (cc)
21 Wall $treet Week
31 Checking It Out

8:00
2 Cutter To Houston
4 Diff'rent Strokes
5 **Movie:** Kiss Of Death (1947). Brian Donlevy, Victor Mature. A captured jewel thief, abandoned by his cohorts, agrees to aid police in exchange for freedom.
7 T.J. Hooker (cc)
9 **Movie:** The Mind Of Mister Soames (1970). Terence Stamp, Robert Vaughn. A grown man, brought out of suspended animation with the mind of an

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infant, struggles to adapt.
11 **Movie:** Body And Soul (1947). John Garfield, Lilli Palmer. Classic film of a crooked fighter who has to battle his conscience once he has reached the top.
13 21 Nature Of Things
31 Moving Right Along
H **Movie:** Threshold
N **Movie:** Man On The Roof

8:30
4 Silver Spoons
31 In Search Of Marcus Garvey

9:00
2 Airwolf
4 **Movie:** World War III. (1982). Rock Hudson, Brian Keith. Art imitates life as Russia and the U.S. near nuclear holocaust. Part 1 (Part 2 Sun, Jan. 29, 9 p.m.).
7 Love Boat (cc)
13 Seeing Things
21 Great Performances: Edith Wharton: The House Of Mirth
31 NYU Broadcast Lab
S **Movie:** Valley Girl
W **Movie:** Creepshow

9:30
4 Mama's Family
31 Mystery!

10:00
2 Mickey Spillane's Mike Hammer
5 News
7 Fantasy Island (cc)
9 The Saint
11 News
13 Sneak Previews
H **Movie:** All The Rivers Run
N **Movie:** The Caine Mutiny

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** So Evil My Love (1948). Ray Milland, Ann Todd.
21 King Of The Hobos
31 Music Video Party

11:00
2 4 7 News
5 **Movie:** Olympia (1936). Brilliant but controversial documentary of the 1936 Berlin Olympics, commissioned by Hitler.
9 Jackie Gleason Show
11 Odd Couple
21 Austin City Limits
S Best Of Bizarre (cc)

11:15
W **Movie:** Patricia

11:30
4 Saturday Night Live
9 Racing From Yonkers
11 Honeymooners
S **Movie:** Forbidden World

11:45
2 Sports People
7 **Movie:** The Car (1977). James Brolin, Kathleen Lloyd.
H **Movie:** Billy Jack

12 MIDNIGHT
2 **Movie:** Demon And The Mummy (1975). Darren McGavin, Keenan Wynn.
9 Championship Wrestling
11 Streets Of San Francisco

12:05
N **Movie:** The Bicycle Thief

1:00
4 Rock Palace
9 **Movie:** The Night Evelyn Came Out Of The Grave (1971). Anthony Steffen, Erica Blanc.
11 Twilight Zone
S **Movie:** The Beastmaster
W **Movie:** Deathwish II

1:30
11 News

1:45
7 **Movie:** The Comedy Of Terrors (1963). Vincent Price, Boris Karloff.
H **Movie:** Kiss Me Goodbye

2:00
2 Music Magazine
4 Mary Tyler Moore
11 **Movie:** The Servant (1964). Dirk Bogarde, Sarah Miles.

2:30
2 **Movie:** All Trails Lead To Las Vegas (1975). Teresa Graves.
4 Mary Tyler Moore
W Richard Pryor

3:00
4 Gavin/Lott
9 World Vision
S **Movie:** Quest For Fire

3:10
5 **Movie:** Tillie And Gus (1933). W.C. Fields, Alison Skipworth.

3:30
4 Bob Newhart
H Video Jukebox

4:00
4 Here's Lucy
11 Life Of Riley
H **Movie:** Threshold
W Music Video

4:25
2 **Movie:** A New Leaf (1971). Walter Matthau, Elaine May.

4:30
11 Abbott & Costello

4:45
S Strawberry Ice

5:00
11 Biography

5:30
9 Point Of View
11 Christopher Closeup

5:45
11 Davey And Goliath
S **Movie:** Runaway Island

5:50
5 Time For Timothy

Sun., Jan. 29

6:00
9 New Jersey Report
11 News
H **Movie:** The 39 Steps

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Burt's Bikers
5 Hour For Power
7 Faith For Today
9 Newark & Reality
11 Old Time Gospel Hour

7:30
7 Insight
9 Jack Van Impe Presents
13 Mister Rogers
S Thunderbirds 2086

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 It's Your Business
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
H **Movie:** Airplane II

8:30
2 For Our Times
4 That Teen Show
7 Tiempo
9 Day Of Discovery

9:00
2 Sunday Morning
4 Today In New York
5 Wonder Woman
7 New York Hot Tracks
9 Oral Roberts
11 Tom & Jerry
13 Sesame Street (cc)
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
9 Point Of View
11 Josie & The Pussycats
H **Movie:** The Beastmaster

10:00
4 Latin Tempo
5 Bionic Woman
7 Entertainment This Week
9 Mass
11 Pink Panther
13 Electric Company
S **Movie:** Poltergeist (cc)
W **Movie:** Ragtime

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Around The World Under The Sea (1966). Lloyd Bridges, Shirley Eaton. Soggy adventures of undersea scientists.
7 Eyewitness News Conference
9 Make Peace With Nature
11 **Movie:** Abbott And Costello Go To Mars. (1953) Bud Abbott, Lou Costello.
13 Why In The World

11:30
2 Newsmakers
4 NFL Week In Review
7 This Week With David Brinkley
9 Rex Humbard
13 Soapbox
H Fraggle Rock

12 NOON
2 **Basketball:** Arkansas Vs. Villanova
4 News 4orum
9 Robert Schuller
13 Nova (cc)
21 Six-Gun Heroes
H **Movie:** Annie
S Paper Chase

12:30
4 Meet The Press
7 Directions
11 **Movie:** Whose Got The Action? (1962). Dean Martin, Lana Turner.

1:00
4 **Basketball:** Louisiana Vs. North Carolina
5 **Movie:** With Six You Get Eggroll (1968). Doris Day, Brian Keith. Widow and widower marry, despite their children's disapproval.
7 Like It Is
9 **Movie:** Ten Tall Men (1951). Burt Lancaster.
13 Great Performances: Edith Wharton: The House Of Mirth
21 Tug Of War
S **Movie:** The Tender Trap
W Last Of The Blue Devils

1:30
21 Long Island Sports Network

2:00
2 **Basketball:** NBA All-Star Game
7 Superstars

2:30
11 **Movie:** Strike Force (1975). Cliff Gorman, Richard Gere.
13 Doomsday Scenario: Banking At The Brink
H Everly Brothers
W Ten For The Title

3:00
4 Sportsworld
5 **Movie:** Rio Lobo (1970). John Wayne, Jennifer O'Neill.
9 **Movie:** The War Lover (1962). Steve McQueen, Robert Wagner. WW2 flying ace and his co-pilot fall in love with the same woman.
13 Frontline (cc)
S **Movie:** The Washington Affair

3:30
21 Sneak Previews
H **Movie:** The Beastmaster
W **Movie:** On The Yard

3:40
W Beat Club

4:00
7 Wide World Of Sports
11 **Movie:** Raid On Entebbe (1977). Charles Bronson, Peter Finch.
13 Tony Brown's Journal
21 **Movie:** High Gear (1932). Jackie Searl.
31 Washington Week In Review

4:30
2 Sports Sunday
4 **Golf:** Isuzu-Andy Williams San Diego Open
13 Mainstream
31 Lawmakers

5:00
5 Fame
9 S.W.A.T.
13 Innovation
31 Inside Story
S Faerie Tale Theatre (cc)
W **Movie:** Still Of The Night

5:30
13 Firing Line
21 Newton's Apple
31 Cityscope
H Best Of Consumer Reports
W **Movie:** The Man Who Loved Women

6:00
2 News
5 **Movie:** Return Of The Dragon (1973). Bruce Lee, Chuck Norris.
9 Hawaii Five-O
21 We Dig Coal: A Portrait Of Three Women
31 All About TV
H S **Movie:** Airplane II

6:30
2 4 News
13 Agronsky & Company
31 Searching

7:00
2 60 Minutes
4 **Special:** Iacocca—An American Profile. Tom Brokaw looks at America's most successful businessman, Lee Iacocca.
7 Ripley's Believe It Or Not
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Infinity Factory

7:30
13 World War 1
21 Israeli Diary
31 Opening Night
H Fraggle Rock
S Best Of Bizzare (cc)
W **Movie:** Silent Rage

8:00
2 Four Seasons
4 Knight Rider
5 Star Search
7 Hardcastle And McCormick
9 Straight Talk
11 **Special:** 1984 Golden Globe Awards. The best stars, movies and TV shows of 1983 are honored.
13 Nature (cc)
21 Mystery! Reilly: Ace Of Spies
31 Getting To Know Me
H **Movie:** Annie
N **Movie:** Hollywood Out-Takes
S **Movie:** Poltergeist (cc)

8:30
31 Checking It Out

9:00
2 Jeffersons
4 **Movie:** World War III (1982). Rock Hudson, Brian Keith. Part 2 (see Sat, Jan. 28, 9p.m.).
5 Merv Griffin
7 **Movie:** Amazons (1983). Tamara Dobson, Stella Stevens. A doctor stumbles on a group of super-strong, beautiful women.
9 New Jersey Report
13 Masterpiece Theatre: The Irish R.M. (cc)
21 **Movie:** Magnificent Obsession (1935). Irene Dunne, Robert Taylor.
31 Tug Of War

9:30
2 Alice
9 Meet The Mayors
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Is Anyone Home On The Range?
N **Movie:** Norman Loves Rose
S **Movie:** Cat People
W **Movie:** Silent Rage

10:15
H **Movie:** All The Rivers Run

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python

11:00
2 4 7 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms

11:30
4 **Movie:** Jacob Timerman: Prisoner Without A Name, Cell Without A Number (1983). Roy Scheider, Liv Ullman.
5 David Susskind
9 It Is Written
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** TBA
7 Eyewitness Sports Special

12 MIDNIGHT
2 **Movie:** Foster And Laurie (1975). Perry King, Dorian Harewood.
7 **Movie:** The Fall Of The House Of Usher (1960). Vincent Price.
9 **Movie:** Masquerade (1965). Cliff Robertson.
11 Star Trek
H **Movie:** The Beastmaster
N **Movie:** Design For Living
S **Movie:** The Washington Affair
W Last Of The Blue Devils

1:00
11 Twilight Zone

1:30
5 **Special:** Emergency. Examination of drought and starvation in Europe.
11 News
S **Movie:** The End

1:35
7 **Movie:** The Curse Of The Fly (1965). Brian Donlevy, Carole Gray.

1:45
4 Mary Tyler Moore

2:00
9 Christian Children's Fund
11 **Movie:** Black Narcissus (1947). Deborah Kerr, David Farrar.

2:05
H **Movie:** Kitty And The Bagman

2:15
4 Positively Black

2:45
4 First Estate

3:00
9 **Movie:** The Bachelor And The Bobby Soxer (1947). Cary Grant, Shirley Temple.

3:15
S **Movie:** Looping

3:45
H **Movie:** Partners

4:00
11 Life Of Riley

4:30
11 Abbott & Costello

5:00
9 News
11 Biography

5:10
S Paper Chase

5:20
H Consumer Reports

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

RADIO HIGHLIGHTS

Wed., Jan. 25

3:00/WNCN—Rorem: Sym #3 (Utah Sym Orch/Abravanel).
WNYC—Music by **R. Strauss** and **Vaughan Williams.**
4:06/WQXR-AM/FM—Mozart: Qt for Flute & Strings in A (Blau/Amadeus Qt).
5:00/WNCN—Hummel: Cto for Piano & Violin in G, Op.17 (List, Glenn, Vienna Chamber Orch/Marzendorfer).
6:00/WNCN—Albinoni: Cto for Oboe in C, Op.7 #12 (Holliger/Bern Camerata).
6:30/WNYC—Grieg: Sigurd Jorsalfar (Leppard).
7:06/WQXR-AM/FM—Torelli: Violin Cto #7 in d, Op.8 (Topolski, New Vienna Qt).
8:00/WNCN—Various: Florentine Music of the 14th Cent. (Early Music Consort of London/Munrow).
WNYC—Bach: Trio Sonata in G for Organ (Walcha).
8:06/WQXR-AM/FM—Britten: Canadian Carnival (City of Birmingham Sym Orch/Rattle).
9:00/WNCN—Brahms: Cto for Violin & Cello in a, Op.102 (Thibaud, Casals, Casals Orch of Barcelona/Cortot).
10:00/WNYC—Coryell: Resan: The Ramayana Monkey Chant.

Thurs., Jan. 26

2:06/WQXR-AM/FM—Kabalevsky: Piano Cto #3 in D, Op.50 (Preston, Westphalian Sym Orch/Freeman).
3:00/WNCN—Holst: Suite in F, Op.28, #2 (London Wind Orch/Wick).
WNYC—Harrison: Elegiac Sym.
4:06/WQXR-AM/FM—Albinoni: Cto in C for 2 Trumpets (Andre, Touvron, Wurttemberg Chamber Orch/Faerber).
5:00/WNCN—Saint-Saens: Toccata, Op.111, #6 (Darre).
6:00/WNCN—Mozart: Sonata for Flute & Harpsichord #4 in F (Zoller, Bottchre, Dolling).
6:30/WNYC—Arlen: Stormy Weather (Arlen, Reisman).
7:06/WQXR-AM/FM—Saint-Saens: Danse Macabre (Jacquillat, Signore).
8:00/WNCN—Arne: Sym #1 in C (Bournemouth Sinfonietta/Montgomery).
WNYC—Mozart: Sym #34 (Los Angeles Phil/Thomas).
8:06/WQXR-AM/FM—Schubert: Sym #9 in D (Berlin Phil Orch/von Karajan).
10:00/WNCN—J. Strauss Sr.: Radetzky March, Op.228 (Vienna Phil Orch/Maazel).
WNYC—Varese: Integrales (Mehta).

Fri., Jan. 27

3:00/WNCN—Schumann: Adagio & Allegro for Horn & Orch in A-Flat, Op.70 (Bourgue, French Radio Orch/Lozando).
4:06/WQXR-AM/FM—Rachmaninoff: Prelude in g, Op.23, #5 (Rutman).
5:00/WNCN—Mendelssohn: Scherzo a capriccio in f-sharp (Horowitz).
6:00/WNCN—Loeillet: Sonata for Flute & Continuo in a, Op.4, #12 (C. Monteux, Kneihs, M. Monteux).
7:06/WQXR-AM/FM—Bach: Clavier Cto #5 in f (Malcolm, Menuhin Festival Orch/Menuhin).
8:00/WNYC—Wagner: Die Walkure, Act 1 (Walter, Lehman, Melchior).
8:06/WQXR-AM/FM—Mozart: Sym #40 in g (Chicago Sym Orch/Levine).
9:00/WNCN—Schubert: Andantino varie, Op.84, #1 (Rhoads, Goode).
9:06/WQXR-AM/FM—Respighi: Ancient Airs and Dances (Suite #3 for String Orch) (De Pasquale, Philadelphia Orch/Smith).
11:00/WNCN—Handel: Sonata for flute in b, Op.1, #9 (Linde, Richter, Koch).

Sat., Jan. 28

10:00 a.m./WNCN—Brahms: Sonata for Cello & Piano #1 in e, Op. 38 (Piatigorsky, Rubinstein).
WNYC—Rachmaninoff: Isle of the Dead (Rachmaninoff).
10:06 a.m./WQXR-AM/FM—Vieuxtemps: Violin Cto #5 in a, Op. 37 (Heifetz, New Sym Orch of London/Sargent).
12:00/WNYC—Song Recital: Lieder by **Brahms, Haydn, Schumann, Strauss & Wolf** (Berry, Werba).
2:00/WNCN—Mahler: Sym #3 in d (Wenkel, St. Hedwig's Cathedral Children, Amsterdam Concertgebouw Orch & Women's Chorus/Haitink).
WQXR-AM/FM—Verdi: Macbeth (Scotto, Milnes, Plishka/Levine). Live from the Met.
4:00/WNCN—Beethoven: Variations in E-Flat, Op. 44 (Stern, Rose, Istomin).
5:06/WQXR-AM/FM—Vivaldi: Cto in a for 2 Violins & Orch (Stern, Zukerman, St. Paul Chamber Orch/Zukerman).
7:00/WNCN—Liszt: Valse oubliee #1 (Rubinstein).
8:06/WQXR-AM/FM—Mendelssohn: Cello & Piano Sonata #2 in D, Op. 28 (Starker, Sebok).
9:00/WKCR—Opera Topics: Schuyler Chapin, Dean of School of Arts, *Columbia* University.
WNCN—Cilea: Adriana Lecouvreur (Scotto, Obraztsova, Domingo, Milnes, Luccardi, Ambrosian Singers, Phil Orch/Levine).
9:06/WQXR-AM/FM—Prokofiev: Love for Three Oranges Suite (Cleveland Orch/Mata).
9:30/WKCR—Petrella: Ione (Negri).

Sun., Jan. 29

10:00 a.m./WNCN—Dukas: The Sorcerer's Apprentice (Israel Phil Orch/Solti).
WNYC—Scarlatti: Sonatas (Casadesus).
10:06 a.m./WQXR-AM/FM—Telemann: Suite in a for Flute & Strings (Rampal, Jerusalem Music Center Chamber Orch).
11:00 a.m./WNCN—Schumann: Sym #1 in B-Flat, Op. 38, "Spring" (Vienna Phil Orch/Mehta).
12:00/WNYC—Mussorgsky: Pictures at an Exhibition (Bronfman).
1:00/WNCN—Saint-Saens: Sym #3, Op. 78 "Organ" (Chicago Sym Orch/Barenboim).
2:00/WNYC—Albeniz-Bream: Suite Espanola (Bream).
3:06/WQXR-AM/FM—Bach: Cto for Oboe & Violin in c (Perlman, Robinson, New York Phil/Mehta).
5:00/WNCN—Bartlett: Grande Polka de Concert (Davis).
6:06/WQXR-AM/FM—Handel: Cto Grosso in B-Flat, Op. 3 (Mainz Chamber Orch/Kehr).
7:00/WNCN—Delius: A Village Romeo and Juliet: The Walk to the Paradise Garden (Acad. of St. Martin-in-the-Fields/Marriner).
WNYC—Prokofiev: Romeo and Juliet Before Parting (Ashkenazy).
8:06/WQXR-AM/FM—Mozart: *The Marriage of Figaro* (Te Kanawa, Popp, Ramey, Allen, London Phil Orch/Solti).
10:00/WNCN—Haydn: Piano Trio in e-flat (Beaux Arts Trio).

Mon., Jan. 30

3:00/WNCN—J. Stamitz: Cto for Clarinet in B-Flat (Horvath, Franz Liszt Chamber Orch/Rolla).
4:06/WQXR-AM/FM—von Gluck: Gavotte from Iphigenia in Aulis (Philadelphia Orch/Ormandy).
5:00/WNCN—Handel: Cto Grosso in d, Op.3, #5 (English Chamber Orch/Leppard).
6:30/WNYC—Vaughan Williams: Sym #4 in f (Boult).
7:06/WQXR-AM/FM—Boieldieu: Viens, gentille Dame from La Dame Blanche (Wunderlich).
8:00/WNYC—Bartok: Piano Qnt (Glickman, Alard).
8:06/WQXR-AM/FM—Mozart: Clarinet Cto in A (Stoltzman, English Chamber Orch/Schneider).
9:00/WNCN—Beethoven: Sonata #2 in g, Op.5, #2 (Starker, Neriki).
9:06/WQXR-AM/FM—Bernstein: Serenade for Violin solo, Strings & Percussion (Zazofsky, Boston Sym Orch/Silverstein).
9:30/WNYC—Beethoven: Prometheus Ov. **Schoenberg:** Guerrelieder (Boston Sym Orch/Ozawa). Simulcast with WNET/Channel 13.

Tues., Jan. 31

3:00/WNCN—Rimsky-Korsakov: Christmas Eve: Suite #2 (Bochum Sym Orch/Maga).
3:06/WQXR-AM/FM—Beethoven: Triple Cto in C (Zeltser, Muter, Ma, Berlin Phil Orch/von Karajan).
4:00/WNCN—Durey: Etudes, Op. 29 (Petit).
4:06/WQXR-AM/FM—Tartini: Violin & Piano Sonata in g (Milstein, Pommers).
5:00/WNCN—Liadov: Variations on a Theme of Glinka (Lelchuk).
6:30/WNYC—Grainger: Handel in the Strand (Fennell).
7:06/WQXR-AM/FM—Vivaldi: Sinfonia in G (I Musici Chamber Orch).
8:00/WNYC—Webern: Five Movements for String Qt, Op.5 (Emerson String Qt).
8:30/WNCN—Handel: Cto Grosso in e, Op.6, #3 (Ohlsson, San Francisco Sym/Schneider).
11:00/WNCN—*Tcherepnin:* *Piano Trio* (Tcherepnin, Pascal, Tortelier).

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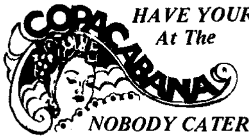

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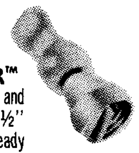

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Male Sex Surrogate Therapy—Affordable program. Live up to your full potential. Overcome premature reaction, impotency, lack of desire. Professionally supervised. Confidential. Insurance reimbursement possible. 212-244-0004.

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Strictly Personals is a weekly feature. **Effective with the January 9, 1984 issue the advertising rate is $20.00 per line.** Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

The Big Apple Challenge—Win a fun filled nite in NYC; limos, champagne, dancing! To be eligible you must be a male, 30 plus with fabulous sense of humor; appreciate the absurd; be extremely successful in your field and know how to have a good time. Ivy education a plus. To be a winner, send your idea of a great night and explain in 30 words or fewer why I should pick you. Please include day phone and place of employment. NYM Box A539.

Are You A Slim—Attractive woman? 40's plus, who wants more out of life than "moonlight walks, museums and jogging"? I'm a 6', Manhattan resident, Jewish, a widower, not on food stamps and into theatre, jazz and the good life. Can we talk? Drop me a little note, with or without photo, make it good. Prizes will be given! Box 187, New York, NY 10024

NY Divorced Woman—44, endowed with positive qualities inside and out seeks unattached man 40-55 for potential superior, enduring, dynamic, mutually supportive relationship. Enjoys reading, fine music, art, nature, long walks, photography, travel, ethnic cooking, and entertaining. NYM Box B170.

Married Man—32, 6', handsome, good body, sensitive and very successful. Looking for attractive, non-smoking female, 20-35, for a warm, sensual, no strings attached relationship. Photo/ phone. NYM Box B171.

Wake Up America—Attractive, 25, female CPA wishes to meet professional, handsome male. NYM Box B172.

Petite, Pretty, Vivacious—Attorney, 38, seeks loving, handsome, financially secure male. Photo please. NYM Box B173

Professional Single Male—Wishes to meet single white female, 22-33, for mature relationship. Only photo/phone considered. NYM Box B175.

Playful, Tactile Female—Slim, attractive, tall, tender, sensual, Jewish professional, 34 seeks successful counterpart who has the ability to share and commit himself. Phone/photo please. NYM Box B176.

Very Pretty, Very Intelligent—Adorable, 33, European educated professional, Jewish, petite, passionate with a talent for making people laugh seeks very intelligent, attractive, funny, successful, stable gentleman to indulge ourselves in theatre, films, fine restaurants, travels and solitary moments, who wants committment and communication. Photo appreciated. NYM Box A535.

Classical Music Lover—Intelligent Japanese M.D., 30, skillful amateur violinist and violist, opera fanatic seeks attractive young lady with deep appreciation of music and interest in Japanese culture. Photo/phone appreciated. NYM Box A527.

Sparkling Green Eyed Gem—32, slender, pretty professional, interests from the arts to athletics, seeks single, successful Jewish male, 29-38, witty, intelligent, handsome. Photo/phone. NYM Box A528.

Very Attractive Blue Eyed Blonde—Tall, slim, 38, looking for a tall, slim, attractive, white male, doctor, lawyer or business executive 40-50, for a loving, sharing relationship. Photo/phone please. NYM Box C496.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

riend/Lover And More If We Choose—an, young 48, slim, 6', Jewish, easy to ve with, seeks attractive, sensuous, slim oman, 34-40, who enjoys movies, ballet, lf discovery, dancing, casual weekends, tc. Phone/photo. NYM Box A536.

pecial, Stable, Sexy—Striking, shapely, hort, smart, successful, sense of humor, ophisticated, 48, senorita seeks suitor r snuggling, sharing. NYM Box A537.

ature Male Entrepreneur—Seeks sexy, im female for friend/lover. Non-smokr. NYM Box C501.

eminine Non Libber—New to singles. lassy, lovely, trim. Selective 50's profesional or executive seeking quality, hoto/phone for reply. NYM Box C494.

rofessional Single Male—29, Jewish eeks woman 20's-30's. NYM Box C505.

ice Guy From Small Town—Now esablished here. Jewish, unattached, 36, '1", and genteel. Scholarly, artistic as ell as redneck interests. Allergic to uper eastside and Hamptons (feh!) seeks eauty and genuineness of an up lady. hone and brief note. NYM Box A538.

eauty With Elegance—Brunette, petite nd sensuous. Italian American, affecionate, warm and charming with clever it seeks serious minded gentleman of ubstance with intellect and sincerity. arly 40's to 50. Photo, bio, phone. NYM ox C506.

Pretty, Sensitive, And Intelligent—Professional, 26, 5'3", enjoys sports, travel, arts, sun and fun; seeking Jewish male of similar qualities to share caring, laughter, long talks and beach walks. Photo welcome. NYM Box B169.

Merchant Marine Officer—Southern plantation owner, wishes to meet young lady. NYM Box A532.

Texas Transplant—Blond female, tall, sophisticated ad exec looking for fun, handsome, exec, single gentleman. Find a friend first then lasting love. NYM Box A534.

Very *Attractive* Woman *Physician*—Slim, warm, humorous, optimistic seeks loving man, 35-45, of integrity, intelligence, financial security.NYM Box B183.

L.I. Exec, Mid 40's—Married, attractive, 6'3", seeks discreet liason with sensuous beauty in 30's. I believe chivalry is not dead. Photo, instructions. PO Box 307, Roslyn, NY 11576.

Former Model—Tall, slender, outgoing, good life-style would like to meet successful male (45 plus) for fun, games, and friendship. Pertinent data and recent photo preferred. NYM Box C495.

Blonde, Slim, Well Educated—Lady seeks European type, single male, 38-45. PO Box 673, Madison, NJ 07940.

You're Warm, Single—Sincere and successful, but can you deliver a punch line? Sexy Beatrice, just turned 30, seeks handsome Benedict, nonsmoker, for witty exchange of letters/photos and perhaps much ado. Mail your favorite joke (not necessarily Shakespearean) to: Box 2626, Grand Central Station, NYC, 10163.

Very Beautiful, Rotten Lady—With exquisite qualities, 35, mother of two grown daughters. Looking for a gentleman with refined qualities and successful. A person who takes pride in himself as well as the person whom he chooses to be with. Photo/phone essential. NYM Box B164.

Tall, Slim, Semi Retired—Ex NYC marketing executive. Creative young 45. Enjoying NJ country home wishes to meet sincere, professional, 45-55 male who believes in old fashioned values. Photo and letter welcomed. NYM Box A522.

NJ/NY Single Male—White, 5'4", 51, presentable, trim, well groomed, professional. Warm, sensitive, steady, sincere, conservative but playful. Like nature, ecology, wine, conversation. Seek similar female for trusting, caring, steady relationship. NYM Box A523.

Quality Man, 30s—Not macho but good looks, not rich but doing okay, looking for a terrific woman. NYM Box A524.

Married Man, 40s—Seeks discreet affair with beautiful uninvolved model fed up being hit on who wants to live alone in my Murray Hill apartment. Send head sheet/photos/phone. NYM Box A525.

Beautiful, Bright, Bouncy—Zaftig female. Witty, warm with winning ways. Looking for successful man, 30-45, to build relationship. Love of laughter, life essential. NYM Box A526.

Millionaire Seeks Multi-Millionairess—I am handsome, 37, 5'10", slim and trim, professional living in a Manhattan penthouse. I would like to meet a lady that I could share some of life's pleasures and do some of the following things together: travel, tennis, gardening, golf, backgammon, NYC entertainment, boating and winters down South. Please write a note with phone and best time to call. NYM Box B165.

Very Successful—Real estate entrepreneur would like to meet a lady who is pretty, sophisticated, loves theater and the better things in life, and has the time to travel. Would gladly exchange photos. *Please send bio and photo and phone.* NYM Box C497.

Petite, Feminine, Beauty—Blue eyes, slim, 28, former actress now successful TV writer wishes to meet unattached attractive creative successful man. Please send photo, bio and phone. NYM C499.

Exotic Beauty—Single with brains and exceptional wit seeks professional man, 30-40, to share interest in the arts, health, life etc. Must be single, tall, attractive, healthy and athletic, with a sense of humor and desire for lasting relationship. Photo/phone with reply.NYM Box B166.

Talk to the people you'd like to meet. Talk to them in NEW YORK's Strictly Personals. The hottest way of communicating in town.

Slim, Pretty—Amber-eyed lady, 38, with city job and country home seeks sweet, strong minded man. Sensuous, intelligent, who likes small boys, dogs, fireplaces, friends and lots of snuggling. A very special lady wants to meet you. Letter, photo, phone number. NYM Box A517.

Sensitive, Handsome Surgeon—Athletic, successful, very early 30's, a real mensch, slim, seeks caring affectionate, beautiful, sensuous Jewish woman, 20-35. Let's celebrate life together, and share fun, friendship, romance, a lasting relationship and lots more. We can really have it all! Short bio and photo a must. NYM Box C507.

Extraordinary Lady—Attractive, creative, outrageous Manhattanite, sales professional loves life. Seeks white, divorced, widowed male, late 40's plus, fun, flexible, empowered, self employed or professional to share magic. NYM Box A550.

Good Looking Male Exec, 43—Sincere. Games are for children. If you're interested in a relationship with a man and have had it with the boys. Want to be with someone that's really fun. I'd like to hear from you. No more Romper Rooms. My only request is that you're a female. NYM Box B190.

Life Enthusiast—Handsome, slim professional, Jewish male, 35. Nature photographer, camper, theatre and dining buff. Loves intimacy, touch and openness. Seeks earthy, attractive, slender, nonsmoking Jewish female, 27-33, to share in each other. NYM Box A551.

Very Attractive, Classy—Zaftig, successful *white female executive, energetic*, youthful late 40's, with sensational sense of humor and sharp mind and wit. Seeks compatible friend, to start. I love to fish, sail, ice skate, swim, ski, joix de vie. I have excellent home and people skills, love music, theater, ballet, am warm, loving, giving, outgoing, with 14 year old son. If all this is your cup of tea, get me off the shelf. Send bio, and phone number. NYM Box A552.

Are You A Male—Handsome, passionate for living, not afraid to act like a man, secure? Well then, successful, voluptuous, vivacious, Italian female 30, needs you for happy ending. NYM Box C509.

Handsome, White Male—Married, 34, 5'6", seeks attractive, warm lady for discreet rendezvous. Photo preferred, phone and best calling time. NYM Box 553.

Young Dentist—Wishes to meet sharp looking gal, 25-32, who resides in Manhattan. Send photo, phone to PO Box 1429, Madison Square Sta. NY 10159.

Svelte, Sensual, Witty—Warm, well educated, single, white female, 5'11". Have been told I am a knockout. I enjoy outdoor sports as well as city pleasures. Interested in meeting my male counterpart who is 6'2" plus, 30 plus and very special. Phone number, letter, photo appreciated. NYM Box A519.

Unique—Tender, trusting, true, pretty, witty, 5'7", slim, very young 40's, professional, Suffolk, Irish Colleen seeks tall, pleasant looking, professional, reliable, flexible, loyal, funny, optimistic, compassionate, "together", secure lad, 42-52, open to the notion of a happy marriage, laughing, giving and receiving! Rush detailed letter; photo helps. NYM Box A548.

Elegant, Handsome European Man—Late 30's, independently wealthy seeks a woman who is able to surprise and be surprised in all aspects of life and lust for possible permanent relationship. Photo and personality preferred. NYM Box B167.

Pretty, Petite Female—35, Wall Street professional, emotionally together but zany. Wants to meet upbeat intelligent, warm, caring man 30 to mid 40's seeking a close relationship. Prefer photo with letter. NYM Box C493.

Sincere, Single Male—27, would like to meet outgoing, slender, attractive, 5'-5'7", (23-28), lady into films, comedy, music and being close. NYM Box B177.

Gorgeous, Red-Gold Haired Female—With a zest for life. Looking for an attractive athletic man who can keep up with me. NYM Box A549.

Extremely Attractive Lady—30, 5'4", blond seeks handsome, financially secure man who enjoys all the things in life that she does such as: candlelight dinners, theater, football, walks on the beach and being able to respect the individualism of other people. If this is you please write and send recent photo. NYM Box B163.

Be My Valentine—This 5'7", well educated, outgoing, striking, Eurasian, young woman with class and a warm heart loves life, travel, skiing, theater, and reading seeks a classy, tall, attractive, intelligent, caring man 35-45. NYM Box C510.

Chic, Slim, Blonde—Urbane, Eastside woman attorney 32, seeks clean-cut, preppy, prominent gentleman of caliber. Photo appreciated. NYM Box C511.

A Very Special Lady Reappears—33, Jewish, vivacious, sensitive, fun loving, loves tennis, beaches and dinner by candlelight seeking a professional, successful male between 35-45 who loves people, life and laughter. Photo. NYM Box B182

Former Fashion Model—Strikingly beautiful, now highly successful advertising executive. I am warm, charming and have a variety of interests, literature, politics, music, theater, intimate evenings and would like to meet male counterpart. He is an attractive, single, "waspish-type", mid 40's to mid 50's, at the peak of an extremely successful, highly remunerative career with similar interests. Recent photo, phone, bio essential for reply. NYM Box C512.

39, Attractive, Blond—Successful, single, Jewish female medical professional who enjoys the finer things in life seeks her 40-50 year old single counterpart. NYM Box B162.

Classy, Single, Tall—Slender, sincere, very attractive female, 40, seeks 45-60, ultra wealthy, classy male. Moving to N.Y.C. soon. Phone, please. Box 780313, Oklahoma City, Okla. 73178.

Kate—Capt. Dec. First challenge is courage. Box 12363, Pittsburgh, PA 15231.

Trim, Handsome, Active—Attorney, 34, Jewish seeks a bright, beautiful, bilingual female skier. NYM Box A533.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Striking, Brainy Lady—46, seeks terrific man; single, smart, stylish, Jewish, nonsmoker, 43-57. NYM Box A554.

Beautiful Brunette—35, petite and adorable, Jewish female, warm personality. Seeks witty, successful, Jewish male, 40's, who is looking for a serious relationship. Photo, phone please. NYM Box A529.

Cinderella—King's shoemaker looking to fit glass slipper on Ms. Perfect. Life will have storybook ending. Prince lives in castle with real moat. Monsters with shoehorns need not apply. Photo/phone. NYM Box A530.

N.J.—Tall, handsome professional, 30, sincere, bright, funny, sensitive, personable seeks 23-30, pretty, female counterpart. Photo/phone. NYM Box A531.

Hello—Secure, successful (Ph D.) professional, 37, would like to meet pretty, Jewish, professional woman, 25-34, for a real relationship. Thanks. NYM Box B178.

I Am Excited—By an intelligent man who is loving, successful and knows how to laugh. I am a warm, caring, vivacious, petite, single, Jewish professional female, 31 desiring a permanent relationship. Letter/photo/phone. NYM Box B168.

46 Year Old, Separated—White Jewish male, mental health practitioner interested in bright, witty, affable, professional woman, 38-48 for serious and fun relationship on weekends plus, in NYC and Upstate NY. Some of my interests: cross country skiing, the woods, theater, good food, the ways of the world, and relaxation in the sun. NYM Box A547.

40, Free And Female—Beauty and wit naturally. I'm a shrink and you have yours. I enjoy square dancing, theology, Bach, guacamole, cross country skiing, Conn., and Nantucket with my kids. Like-minded? Do write. NYM Box B174.

Attractive, White Male, 50—Youthful, 6', slim, active, bright, honest, humorous, supportive, emotional and financially secure seeks white female 32-42, at least 5'3", slim, attractive, nice smile, cuddly, affectionate, energetic, sense of humor, varied interests to share a permanent meaningful relationship. Non-smoker. No reply without photo.NYM Box B179.

Healthcare Professional—38, 5'9", 155, Jewish. Seek woman, any faith. Dining, music, movies, bowl, beach, travel, affection. NYM Box A546.

Pretty, Petite, Professional—Female, 40, with easy smile but selective taste seeks man with integrity, ambition, sense of humor for delightful future. NYM Box A541.

If The Letters—WNCN and WQXR strike a note with you, perhaps we have a lot to share. Divorced successful attorney with wit, warmth and sensitivity seeks slim, attractive, professional, non-smoking woman, 25-35, who enjoys concerts, theater and ballet. Please send photo and phone and let's meet. NYM Box A543.

Tall, Slim Female—Warm, attractive writer, 32. enjoys theater, ballet, skiing and cooking gourmet food seeks successful, affectionate, sharing man for friendship or lasting romance. NYM Box 545.

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We Offer the Best Rate for the Most Readers

Are you intelligent, warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving, and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing, and special?

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Street Address ____________________

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Exp. Date ____________ **Signature** ____________________

Ad copy:

Use the coupon above or call (212) 880-0734. Rate is $20 per line, two-line minimum. Add $12 for NYM box number. Mail to: Classified Department, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Sophisticated Patroness—Needed to show a small town Texas male around the Big City. Single, fun loving, 38, WASP, sense of humor. Never been to NY, looking forward to visit. Please respond to PO Box 942, Baytown, TX. 77520.

Married Woman, 40—Tall, slim, gorgeous, seeks tall, gorgeous married man, 40-48, with wit, charm, class. Discretion key. Photo/bio. NYM Box A544.

Ayn Rand Enthusiast—Outrageously successful writer and incurably romantic guy, 36. Handsome, charming, witty and humble. Seeks attractive, intelligent, career oriented female who shares the ideas, values and sense of life expressed in Rand's work. NYM Box A518.

Attractive, Green Eyed Blonde—28, is tired of living for the office. Looking for a sensitive, established man 30-40, with that "touch of class". NYM Box C504.

For Some Fun—And perhaps a little romance: attractive, intelligent, slim, Jewish woman, 28, is seeking a warm, caring, financially successful, Jewish male, 25-40. NYM Box B180.

Stunning, Sensuous, Sophisticated—Secure, sincere, divorced Jewish female seeks male counterpart, age 40-55. Love tennis theater, travel, sunshine, caring and sharing. Phone, photo please. NYM Box C508.

ANNOUNCEMENTS

Darling D—You plus me equal we always: sharing, caring, growing and loving. Happy 25th. A.

Abbott E.—Happy 51st birthday. You're not bad for an old one. Love DPE.

To My One And Only—The point is, I love my hon-eeeee.

APARTMENTS • CO-OPS • CONDOS

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops and condominiums, place your working real-estate ad in this section by calling 212-880-0732.

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Selling Your Co-op?—We have many foreign investors and corporations looking for co-ops and condos to invest in. 212-935-8730. Ext. 4. Broker.

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St. Marteen/Caribbean—3 bedroom villa with pool, spectacular view, luxury accommodations. Weekly rates. Call Eves: 212-873-8846; Days: 212-752-1666.

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Put the working classified to work for you. Reach them with an ad in the New York Classified. Call 212-880-0735.

SUBLETS

A Film Producer—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Effective with the January 9, 1984 issue the rates for this section are as follows:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. *Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number.* Complete rates available upon request. Check or money order must accompany ad order and be received by New **Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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MARRIED
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-87% went to college
PROFESSIONALS
-Three quarters hold professional or managerial positions
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-62% own their own home (median value of main residence $129,000)
-20% own a second or vacation home as well
-13% own a home valued at $300,000 or more
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Research source: 1983 Subscriber study

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 495

BY MARY ANN MADDEN

The Jean Nidetch Weight Watchers Award to Edwin Meese for Watching Our Weight.

The Son of William Tell Also Serve Award to Billy Martin for Standing and Waiting.

The Larry Spokes Former Presidential Speaksman Award to Former Secretary of the Interior James Watt for Former Lifetime Achievement.

The Victor/Victoria Androgyny Award to Boy George for Material Contribution to the Under-21 Crowd.

Above, our 1983 Awards. Competitors are invited to provide one original example of same.

Results of Competition 492, in which you were asked for extracts from post-holiday post.

Report: Thank you all very much. Many thanks for the twelve fiddlers fiddling, eleven lords a-leaping, et al, etc. Insincere thanks for atrocious presents. Sincere apologies for atrocious behavior. Unseasonal greetings. And a partidge in a p.t. Oh, one more thing. The letter that began: Dear Compt. Ed.: Thanks so much for the subscription to "New York" for winning Competition 492....

First Prizes of two-year subscriptions to "New York" to:

Dear Bo: Thanks for the Xmas card. Love to have you at the cabin. But midweek (not so crowded). If plane to Notch grounded, drive to 4-Corners, leave car in Hi-Sch'l Field (drain radiator). Ski over Rock Hill to Lone Lake. Biff will meet you with outboard. If lake iced, hike north to Big Pine....

Franzi Bier, N.Y.C.

Dear Mr. Belli: I just received the enclosed. I do not know this woman. Is a marriage performed on New Year's Eve legal? My divorce from Anne isn't final until...

Mrs. Alice Evans, Fort Lauderdale, Fla.

Runner-up Prizes of one-year subscriptions to "New York" to:

Dear Miriam and Waldo: You're probably wondering why we didn't show up on New Year's Eve. Well, when we were about to leave, I said to Arnold to take a map. But you know Arnold. Stubborn. He said he knows New Jersey like the back of his hand....

A. Shulman, Villanova, Pa.

Dear Santa: I said a cabbage patch DOLL not a cabbage patch doll COOKIE. I tried to put a doll dress on her and her arm broke off and I had to EAT HER. Love, Carla.

Jack Labow, N.Y.C.

P.S. If I don't survive this hangover, I apologize for leaving my car in your restaurant. Feel free to use the tape system.

Jerry Taylor, Newport, R.I.

And Honorable Mention to:

Dear Son: The cordless phone was a smash. It will be great to use outdoors now that we are moving back to Manhattan. Would you believe it, every time we dial, the garage door opens. Keep an eye on your sister....

Kurt Porges, Searington, N.Y.

...and a special thank you for your gift, Marv, and though I shouldn't look a gift horse in the mouth—I love *New York* magazine, read it religiously every week—but you must know I already have a subscription. As a matter of fact, at last count, it runs through November 1989—but who's counting? Anyway... love to Elsa, Pericles.

Judy Berkowitz, Los Angeles, Calif.

Dear Mr. and Mrs. Levin: I'm sorry Sidney forgot to tell you that I'm a vegetarian. Don't worry about it—the cottage cheese was fine.

Suzie Bolotin, Chapel Hill, N.C.
similarly: Pericles Crystal, Scarsdale, N.Y.

Dear Sir: Thank you for letting me study your product in the privacy of my own home for ten days.

Regis Moore, New Haven, Conn.

...want to thank you for your thoughtful gift. As a Commandeur of the Commanderie de Bordeaux and a Chevalier of the Confrerie des Chevaliers du Tastevin, I greatly appreciate the joys of wine. The bottle of crackling Portuguese rosé you sent us will be just perfect with a nicgo fine glazed ham some Sunday afternoon.

Jay M. Tischenkel, North Miami, Fla.

...hanging over the mantelpiece, and the response has been incredible. As soon as someone sees it they rush out and gather all their friends and bring them here to look at it too....

Rita Oakes, West Chester, Pa.

Sirs: Send me Part C, the one that's supposed to screw into Part D. It's missing.

David Yarnell, Los Angeles, Calif.
similarly: Ted Berkelman, Bronx

His Holiness appreciates your government's request to spend the holidays in your country. However, prior commitments in the Vatican...

K. M. Lipman, Silver Spring, Md.

...and so, with our busy season behind us, in an effort to ensure future viability, we have been forced to this reduction in the work force...

Doris Stoll, Somers, N.J.

Gentlemen: Your catering service having been recommended by several of my dearest friends, I must protest your performance at my New Year's Eve party. "Come and get it!" certainly is a rather crude way of announcing dinner, don't you think? And "Let's hear it for the host and hostess!" lacks...

Carl Wolfson, Spring Valley, N.Y.

Dear Sir: We regret to inform you that you have exceeded your credit limit....

Robert J. Wagman, Silver Spring, Md.

Dear Nellie: "Blessed be the tie that binds," or so they say. So I am bound and truly blessed to thank you again this year for your gift of a necktie....

Margaret D. Dale, Longmeadow, Mass.

Dear Folks: Ch. Didi of Broodmere wishes to thank you for the "Croquembouche" from Zabar's. She loves having her own little tree in the kennel....

John Mihnos, N.Y.C.

Dear Mom: I had a quiet Christmas and missed you all. Gloria had her usual holiday bash and when I woke up the next A.M. I was in San Juan with her bartender. It was a pleasant flight back. The office party was the same as last year's. Fairly uneventful, but I *am* getting that raise. I was too bushed to go out New Year's Eve, so just sent for a

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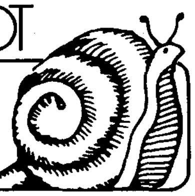

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pizza—a very nice young man delivered it. In fact, Tino is still here and sends his best to you. I'll write a proper letter soon when there's any news. Much love, Midge.

Tom Morrow, N.Y.C.
sp. mention: Ruth Migal, Brooklyn; Alicia Ann Chomo, Wilmington, Del.

. . . entered our computer and your gift subscription will commence with the January issuuuuuuuu ary isssssss wiiiiii JJJJJJJJJ

Dorothy Green, Somers, N.Y.
sp. mention: Robert F. Dean, Raleigh, N.C.

Dear Uncle Fergus: As always, your gifts to "little" Fergus were absolute treasures. To think that such a busy executive would bother to choose so felicitously! With the piece of string, "little" Fergus is already making a cat's cradle, and with the apple and lump of coal we're teaching him all about good nutrition and energy conservation. His blue eyes (so like yours!) simply light up every time he takes them out of the box. . . .

Kenneth Spears, Raleigh, N.C.

Dear Aunt Thurl and Uncle Moulton: Thanks for the lovely bandannas. Nick and the children wear them often. We all enjoyed the surprise visit and your news. I'm sure the Federal Witness Protection plan will be quite an adventure. Let us know your new names. Love, Nadia.

Bob Dybing, Richmond, Va.

. . . inform you that the amount claimed exceeds the $25 annual limit on deductions for business gifts . . .

Don Hauptman, N.Y.C.

. . . included in the bargains are stereos, color TVs, gold chains, and assorted silverware. If your collection could use some of these "second owner" items . . .

Jack Ryan, N.Y.C.

Dearest Buffie: What a perfectly unique gift! Peter was quite without words when the package was opened. My, he and his first wife certainly look as if they were getting a healthy tan sunning on the Brewster's boat. And such a little frame! . . .

Nancy L. Antonich, East Setauket, N.Y.

We were going to get out one of those mimeo'd Christmas letters that you see now and then, you know—our son did this and our daughter did that, and we went to Sacramento for the Fourth of July. You know the sort. Someone called it the "Old Shep" letter. "Old Shep is still with us. . . ." But seriously, we want you to know . . .

Hope Bassett, Sanibel, Fla.
sp. mention: Stuart J. Erwin, Nescopeck, Pa.; Fran Trombetta, Deer Park, N.Y.; Martha Hamilton, South Portland, Me.; Carleton Carpenter, Warwick, N.Y.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 495, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 3. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 5 issue. Out-of-town postmarks are given three days' grace. Postcards only, please. ■

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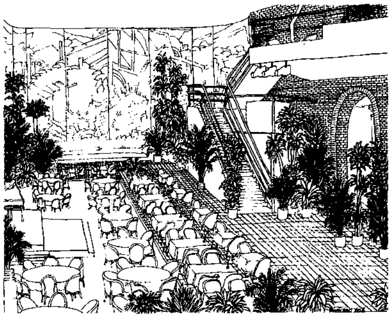

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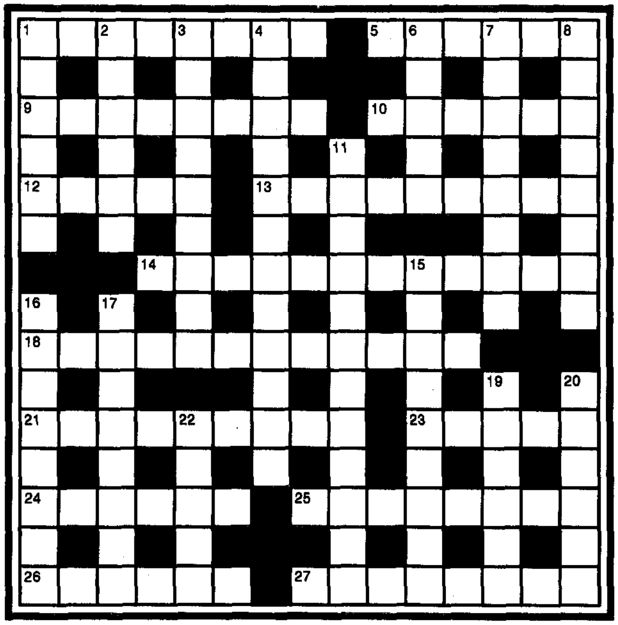
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Make gin and it in mischievous surroundings, but not sufficiently. (8)
5 Steer erratically towards circle and create a kind of record. (6)
9 A street dance gets a novice in the ankle! (8)
10 Policeman summons up porter in USA. (6)
12 The cover around ancient city is sensational. (5)
13 Chap who looks after cattle at the helm? (9)
14 Same silly sentences, for example—nothing but repetition! (12)
18 Recorders of earth-shattering events. (12)
21 Treats Red roughly, like an old soldier. (6, 3)
23 Order exclamation in witchcraft. (5)
24 A supply of money—and no sinking fund—cast on the water. (6)
25 Is to trap upset homelovers. (8)
26 Lines on bed. (6)
27 High Church features. (8)



Down

1 Stops running through part of the theatre. (6)
2 Lock up American hospital worker. (6)
3 Won by the sportsman who’s a big noise? (5, 4)
4 But do those in the van of jazz actually *sound* like malingerers? (4, 8)
6 Give her it carelessly—it’s belonging to them. (5)
7 Come and trim mess, then send back to prison. (8)
8 Work quietly on net damaged by rival. (8)
11 Helpful piece of information, after the pertinent event. (8, 4)
15 A brush one tidied up with in Derbyshire. (9)
16 Accustomed to transport, but scarcely this year’s models. (4, 4)
17 Mad devils, so to come to an end. (8)
19 No instruction to play clean, but dirty! (6)
20 Works for degrees, like the ones here, with some point. (6)
22 Respond to stimulus when about to take part in play. (5)

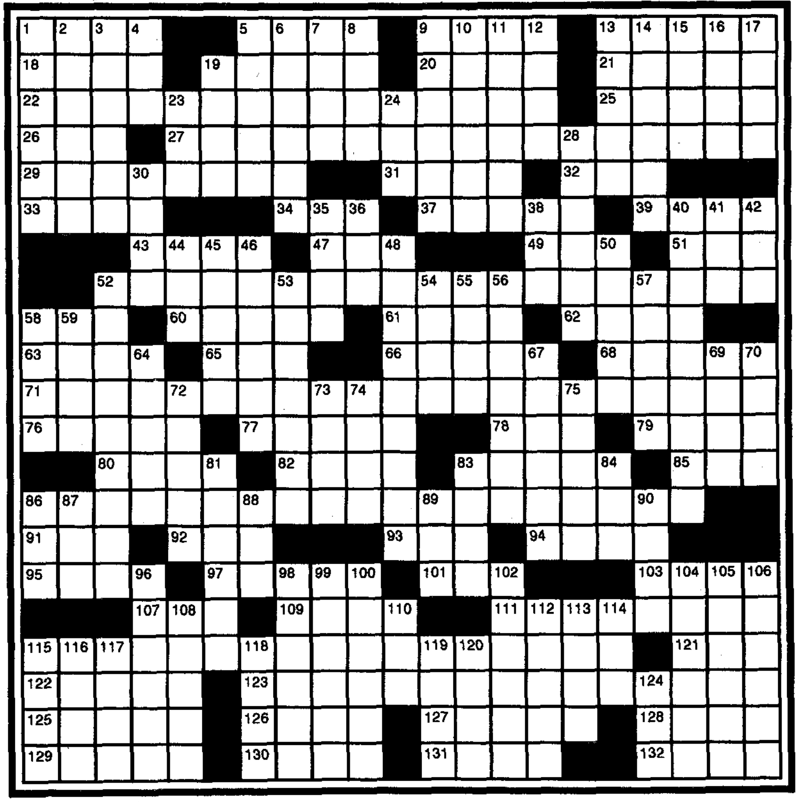
‘CLICHES OF A SORT’: ‘CUE’ CROSSWORD/By Maura B. Jacobson

Across

1 I.R.S. employees
5 Result of tatting
9 Land measure
13 More than plump
18 Code word for A
19 Southern pie
20 Humor-author Silverstein
21 Assessed
22 How to stiff the coatroom attendant?
25 Prepaid the pot
26 Jackie’s second
27 What to do for a broken toe?
29 Canadian field sport
31 Nose prefix
32 Oklahoma Indian
33 Jai- ——
34 Battering device
37 Showed the same film
39 Former cpls.
43 Picnic ham
47 Albanian king, once
49 Inlet
51 Feel remorse
52 Nothing fishy?
58 Frat member
60 Kitchen tearjerker
61 Mosque official
62 Lacking sensation
63 Duty list
65 Nonpro athletic org.
66 Old Persian coin named for a king
68 Lips
71 A lecherous Arab?
76 Italian port
77 Beatle surname
78 “Too-Ra-Loo-Ra-Loo- ——”
79 Before plane or dynamics
80 Blasting agts.
82 Odor: prefix
83 Bible version
85 Portion: abbr.
86 Heavy extremities?
91 Sew the border
92 Train info abbr.
93 Lawn additive
94 Fabulist: var.
95 Non-dairy spread
97 As clear as ——
101 Bronx attraction
103 Part of a.k.a.
107 Reine’s husband
109 Lily plant
111 Swinging the arms
115 Doing complete plastic surgery?
121 —— for the course
122 Competitor
123 What a wino will buy?
125 Having wings
126 Far’s partner
127 Watered
128 Shakes a leg
129 Units of force
130 Highlands loch
131 Globes: abbr.
132 Bookie’s quote

Down

1 Mystical doctrine
2 Not singular
3 Bantu’s continent
4 “You don’t ——!”
5 Yorkshire city
6 More muscle-sore
7 “Godfather” actor
8 Tolkien creatures
9 Brick facing
10 Brie, for one
11 Parish V.I.P.
12 Northern Nevada city
13 Praying figure
14 Strummers’ instruments
15 Words to Brutus
16 Prescient one
17 Small whirlpool
19 Profs’ degrees
23 Confucian ethic
24 Jailbird
28 Sea west of Greece
30 Puerto ——
35 Moslem call to prayer
36 TV Squad
38 Kin of woof
40 Most grimy
41 Nursery-rhyme boat
42 Use curlers
44 From —— Z
45 Hawaiian porch
46 Orientals
48 Football fields
50 Grown-up
52 Off-schedule
53 Early Texan Sam
54 City in Washington
55 Not dry behind the ——
56 Between xi and pi
57 Nebraska metropolis
58 Blow one’s own horn
59 “Schoolboy” of baseball
64 —— for the ride
67 Debussy or Rains
69 Concerning
70 Open-mouthed
72 Earl “——” Hines
73 Leftovers dish
74 Writer Bombeck
75 Royal Norwegian names
81 Gibraltar, e.g.
83 Lower-wall decor
84 —— -hoo!
86 Start of a sentry’s question
87 “Electric” fish
88 Eye: poetic
89 Egg-box abbr.
90 Milky gem
96 Much adorned
98 Boxer Shavers
99 London insurer
100 Jewelers’ eyepieces
102 A fine kettle ——!
104 Like fat
105 Bagged, as prey
106 She-monster
108 Does girl-watching
110 Self-image
112 Bowlers’ aisles
113 Mil. school
114 Endings for lass and bird
115 Successful sr.
116 Unctuous
117 First tsar
118 Goldie
119 Abbrs. for kings
120 On
124 Even if, for short



Solutions to last week’s puzzles appear on page 92.

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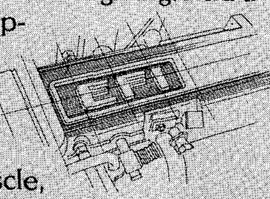
OH WHAT A FEELING!

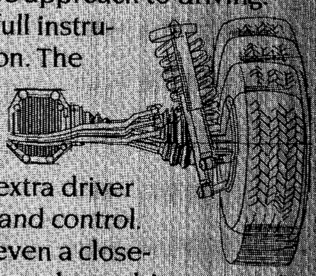
TOYOTA

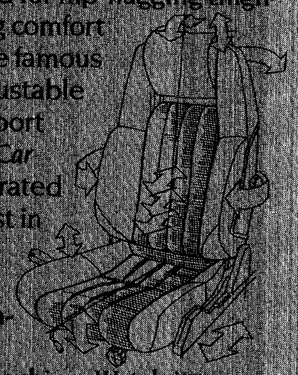
Take an open mountain road. Coiled and unforgiving. Add a sleek, slippery Celica GTS, bursting with muscle, agility and command performance. Fasten your seat belts, strap on your gloves. And look out. You're about to conquer the curves and tame the turns as it's never been done before.



For '84, Celica has even more inspired performance and obedient handling than ever before. Refinements to the front end, like fully retractable headlights and an enlarged front air dam, give Celica a drag coefficient of a mere .34 and sharp looks as it cuts through the wind. But that's not all. There are MacPherson struts, variable assist power rack-and-pinion steering, independent rear suspension, and 4-wheel disc brakes. Plus extra wide steel belted radials on 14″ x 7″ aluminum alloy wheels. All this powered by an Electronically Fuel Injected 2.4 liter single overhead cam engine. It all adds up to a car that grabs attention as easily as it grabs the road.

Inside, Celica GTS gives a no-nonsense approach to driving. There's full instrumentation. The steering wheel is padded for extra driver comfort and control. There's even a close-ratio 5-speed overdrive transmission, and a 5-speaker AM/FM/MPX stereo with automatic power antenna. And for hip-hugging thigh-bolstering comfort there's the famous 8-way adjustable driver's Sport Seat that *Car and Driver* rated as the best in the business.*





A breathtakingly exciting machine. Watch it turn you on as it takes its turns.

*Car and Driver, January 1983.

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